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Connie Atkinson
University of New Orleans

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INSIDE: REPUBLICAN VOODOO DOLLS

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Wavelength

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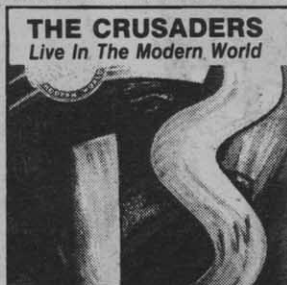


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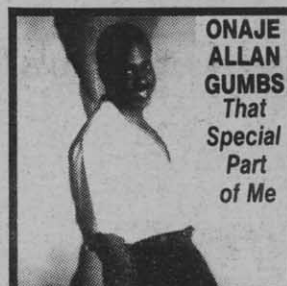
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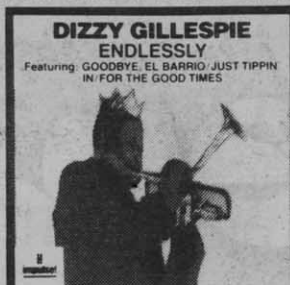


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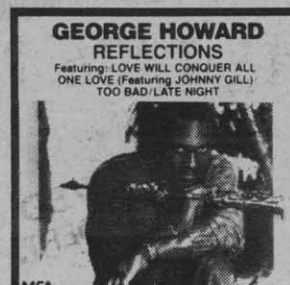


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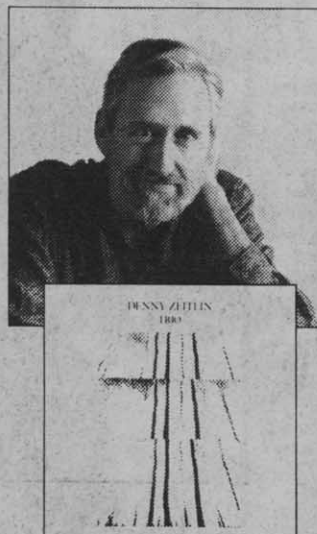
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BILLY CHILDS Take For Example This...



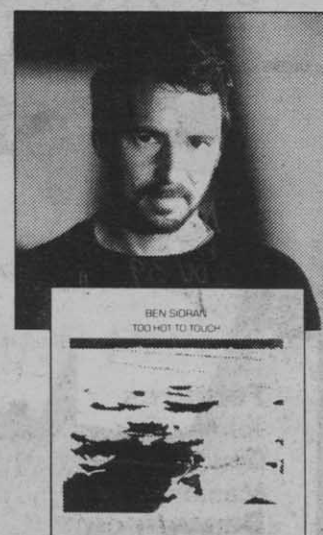
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—Ernie K-Doe, 1979

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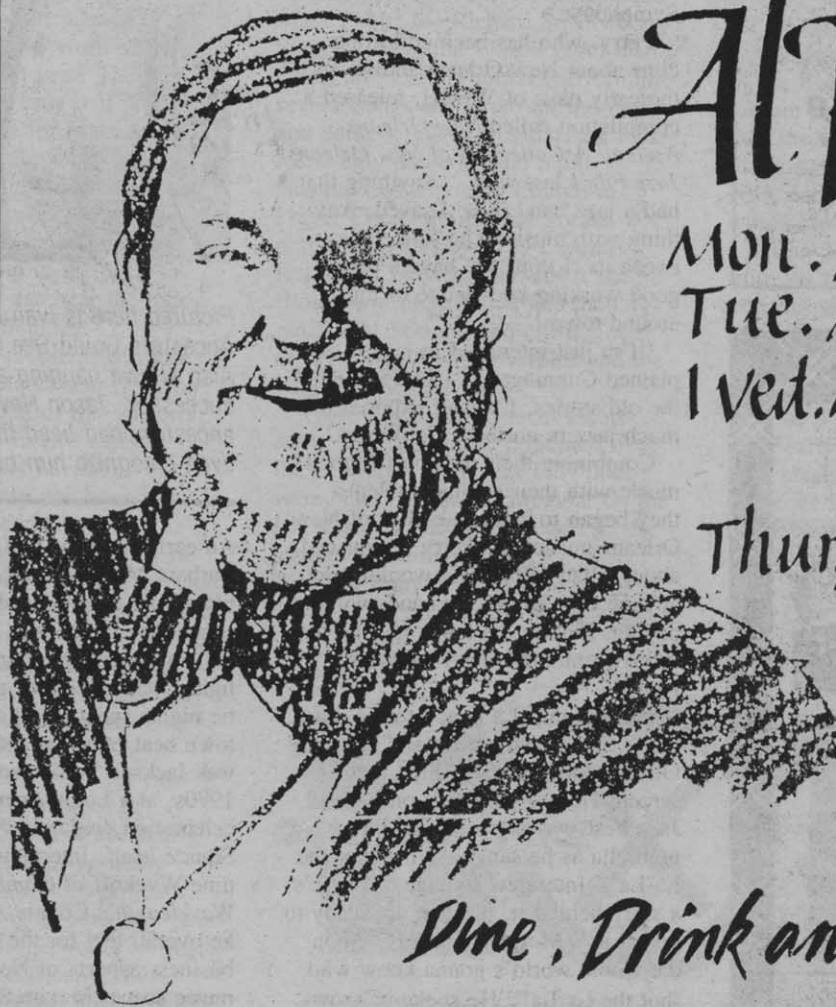
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NEWS

Sounds of New Orleans Video

Imagine having Oliver Morgan, Maxim Shostakovich, The Cold, Tuts Washington, and Doug Kershaw in the same room. That's only a sample of what three friends have collected on videotape. Tipper Cunningham, Don Perry, and Rachel Van Voorhees have made it their business to preserve every bit of New Orleans music they can find.

The group met at WDSU. "I was doing Best Bets for the Arts, Tip was shooting, and Dan was editing," Van Voorhees explained. A former New Yorker, Van Voorhees is also the principal harpist of the New Orleans Symphony.

Perry, who has been collecting clips about New Orleans music since the early days of WDSU, released a compilation called *New Orleans-Ascona: A Collection of New Orleans Jazz Films* last year. "Anything that had a jazz band in it, I saved. Anything with music," he said. "Between us, I think we have a pretty good working knowledge of music around town."

"I'm just interested in jazz," explained Cunningham. "I like to hear the old stories. I wasn't exposed to much jazz in northern California."

Combining their passion for good music with their technical talents, they began to catalogue clips of New Orleans musicians. Perry reminisced about Allan Jaffe: "He wouldn't let anyone film any of his bands without paying. Finally, he let us in, and we shot two numbers [in Preservation Hall]."

Perry clunked a tape into the machine. It whirled softly, and suddenly Oliver Morgan's face filled the screen. He was sweating onstage at Jazz Fest, waving a second-line umbrella as he sang, "Who Shot the La-La." Interview footage. "There's a story behind it, but I'm not ready to reveal it," Morgan grinned. "Soon the whole world's gonna know who shot the La-La!" He spoke of growing up in the Lower Ninth Ward, attending school with Fats Domino, and how he was influenced by Otis Redding.

Tuts Washington talked about growing up in the Garden District, shooting dice, and his father. "I never worked. My daddy made me." A mischievous grin lit up his face. "I was young and playing with them little women." He talked about picking up pointers from Stan Lewis at the old Brass Reel on Canal Street. "Everybody could play the blues — junkin' blues. That ain't nothing to play."

There were clips of all vintages.



Pictured here is Ivan Neville (center) at work in L.A. on his new album *If My Ancestors Could See Me Now*, set for August release on Polygram records. Also shown hanging and helping out are Ivan's predecessor Aaron, and his successor, Jason Neville (standing). Chances are good that if Ivan's ancestors had been there at A&M studios that day, they probably wouldn't even recognize him behind those way cool shades.

An early Cold gig at Jimmy's showed Barbara Menendez whipping her blond hair around as she pranced onstage. The crowd was invisible due to the smoke and the glaring stage lights, reminiscent of many surrealistic nights spent thrashing to the Uptown beat. Another interesting scene was Jackson Square sometime in the 1970s, at a Louis Armstrong Day celebration predating Armstrong Square itself. Interviews with Geraldine Wyckoff of *Gambit* and *Wavelength's* Connie Atkinson gave an overall feel for the historic and business aspects of New Orleans' music scene. Maxim Shostakovich made an eloquent plea for the Symphony, reminding viewers, "It takes time to create... it's easy to throw away." One particularly memorable clip of the Olympia Brass Band shows a young Mary Landrieu dancing with her father, former mayor Moon Landrieu.

The first tape that Perry, Cunningham, and Van Voorhees plan to release is called *88s in '88*, a compilation of keyboard players in action. "Given that we're all in the television profession, it's put together out of love," Van Voorhees said. The tapes will be available for sale around town early next year, and there are several dis-

tributors lined up already. The tapes will run about a half-hour.

The project is ongoing, and the group is looking for some fairly elusive items. Specifically, they hope that someone will lend them the old black-and-white Jax Beer commercials that were shown in black movie theatres in the 1950s. Perry shared one memorable production nightmare: "There was this cool guy at the time, he was a cat, he was supposed to say, 'I like Jax.' But he thought he'd have some fun, and instead he said 'I like Jack, I like Jack.' The producer had to go back after the guy left and put the 'x' in after 'I like Jack.'"

Cunningham, Van Voorhees, and Perry would also like to pass along a great big thank you to all the musicians, who have been extremely helpful in compiling the video archive.

Incidentally, no permanent home has been found yet for the raw footage, which contains clips of musicians of the calibre of Professor Longhair and Allen Toussaint, as well as industry leaders like Fred Hatfield, Bill Russell, and so many others who have shaped the sounds of New Orleans.

—Robin Kemp

Saints and Sinners at the Chicago Blues & Gospel Festivals

It could be said that the city of Chicago had the blues so bad one weekend, then ascended to heaven the next as hundreds of thousands of sinners and saints attended the 5th Annual Blues Festival during June 10-12 and the 4th Annual Gospel Festival on June 18 and 19. Almost all of the attention and the vast majority of the crowd was concerned with the Blues Festival. Billed as "Two Kings and a Queen," the headliners were B.B. King, Albert King and Koko Taylor.

During the three days of the Blues Fest, there were performances on the two smaller stages known as the Front Porch and the Crossroads. The former featured mainly acoustic performers and a variety of piano players, while the latter was usually devoted to electric bands emphasizing guitar and harmonica. These ran from about noon to 5 pm with the main stage in the Petrillo (named after the Musician's Union czar) Music Shell beginning about 5:30 and lasting until around 11.

Among the daytime highlights were the El Dorados (an a cappella quintet from the '50s known for hits like "At My Front Door" and "Bim Bam Boom") and the Texas Piano Round-up with Dr. Hepcat (the only blues performer I've seen do a reading of "The Ballad of Dan McGrew"), Alex Moore, Sr., and the very dapper Charles Brown. Bowling Green John Cephas and Harmonica Phil Wiggins brought their acoustic Piedmont style and dazzled with their vocal abilities, particularly on the set-closing version of Skip James' "Hard Time Killing Floor Blues." Probably the best young players of the weekend, certainly in the Chicago tradition, were harpist Billy Branch and guitarist Steve Freund. Both are seasoned veterans — yet only in their mid-30s — who exhibit superb technique enhanced by deep feeling.

Evening standouts, of which there were many, included the aptly-titled Super Chicago Guitar Jam with Otis Rush and Buddy Guy, Fontella Bass singing with the Oliver Sain Band (featuring Johnny Johnson on piano), Wayne Bennett playing guitar with Bobby "Blue" Bland, a surprise set from Pop Staples, and the rambunctious and rockin' Hank Ballard and the Midnighters. Son Seals played with a horn section that added new twists to old tunes such as having a clarinet solo on "The Sky is Crying," and Koko Taylor showed herself to be in powerful voice at her first major appearance since the February travel accident. Also performing were Etta James, Lonnie Brooks, Sunnyland Slim, Erwin Helfer, Moses Rascie, Snooky Pryor, Buster Benton, and Little Willie Littlefield.

A Tribute to Howlin' Wolf • Billy • the 43rd
with Henry Grey • Dion Payton • featuring
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Big Daddy • Billy Branch with • Dawkins •
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Cotton and Band • Friz • Lessie Mae Hemphill

Three increasingly hotter days of music with a total attendance of 585,000 ensured the return of the Blues Fest for next year. The popularity creates the only real problem as the seating area for Main Stage is only 5,000 with another 2-3,000 standing around on the sides. These are the only fans who can see the stage and while large columns of speakers are set up in the back so those in the field can hear the music, there are still difficulties.

Regarding the problems of those fans not being able to hear (let alone see!), Etta Benjakul of the Mayor's Office of Special Events replied, "We haven't really heard any complaints, but because you have this huge field of blues fans out there, we're considering the possibility of erecting a Diamond-Vision screen for them next year. The crowds this year were only a bit more than last year and actually we were expecting 600,000 to attend. We consider the Blues Festival a success and we're already planning for next year."

The Gospel Festival ran for two days with a total attendance of 100,000 and was to have eventually received a great deal of publicity from the CBS 60 Minutes program, which was planning to videotape parts of it for a story in the works on gospel music and, specifically, Sallie Martin ("the mother of gospel music"). Unfortunately, Sallie became ill earlier in the week and when it became apparent she would not be able to appear, CBS cancelled the story. Sallie Martin died the morning of June 18 at the age of 93 and the Gospel Festival was dedicated to her.

The weather was even hotter this weekend, but so was the music. On Saturday, the Chicago Housing Authority Youth Ambassadors headlined the Youth Stage and were magnificent with their dynamics and precision. They were preceded by T.R.M. (The Rap Ministers), three teen-age rappers who rocked the house for Jesus.

Main stage performers included the

300-member First Jurisdictional State Mass Choir, the Richard Smallwood Singers, Albertina Walker, soul man Otis Clay, Carla Thomas (performing several songs she wrote for the Fest and doing a duet with Otis), the mesmerizingly powerful and multi-talented Cosmopolitan Church of Prayer Choir, the Barrett Sisters, a portion of *The Gospel at Colonus* featuring Clarence Fountain & the 5 Blind Boys of Alabama and the Original Soul Stirrers, and closing out the Fest was Walter Hawkins and the Hawkins Family.

There was a phenomenal assortment of gospel music presented over the two days. About the only duds were Nancy Harman (a regular on the Christian Broadcasting Network, she sang to taped music) and the Wade Brothers from London (continually referred to as "England's #1 Gospel

Group," they were relatively bland for all their showmanship).

Compared to the seething humanity of the Blues Festival and its half-million plus, the sober seriousness of the Gospel Festival crowd seemed like a soothing balm. Regulars of the N.O. Jazz & Heritage Gospel tent would have felt right at home.

All in all, the five days of music from the two festivals covered almost every aspect of Saturday night and Sunday morning and were generally well-organized and presented. If you came to the Fests and wanted a good view of the music you just had to get there early. If you wanted to picnic on a lakefront while viewing a gorgeous skyline with a music festival in the background, this was the time and the place.

—Rick Swenson

WOTE Getting Out the

After hearing about Run-DMC using the NAACP to register voters on their current tour and Frank Zappa's ambitious plans to get *five million* of 'em registered, we thought, "Wow! What can *Wavelength* do to top that?" After a little pondering, we came up with the admittedly brilliant idea of holding our *own* voter registration drive/concert with Dash Rip Rock. The big event will be held at Jimmy's Club, 8200 Willow, on the 18th of August (so all those Republican Conventioners can attend) starting at 8:30. Voter registration will be until 11:30, and the music will continue till 2:00.

For those of you who can't make

our stunning soiree and still aren't registered to vote, run — don't walk — to one of the following Registrar's offices or fire stations with a copy of your validated signature (for instance, your driver's license, a cancelled check, a lease, etc.) and get your name on the rolls.

CBD (Main office) — 1300 Per-dido, Mon-Sat 8:30-4:20.

9th Ward — 2727 Louisa, Mon-Wed, Fri 8:30-4:30; Thur 10:00-6:00.

Westbank — 225 Morgan, Mon-Wed, Fri 8:30-4:30; Thur 10:00-6:00.

Uptown — 2312 Louisiana, Mon-Wed, Fri 8:30-4:30; Thur 12:00-8:00.

—Celia Sinclair

NEW FROM ROCK 'N' ROLL LEGENDS

leg-end/lej-end/n

1. a story coming down
from the past.

2. one popularly
regarded as historic.

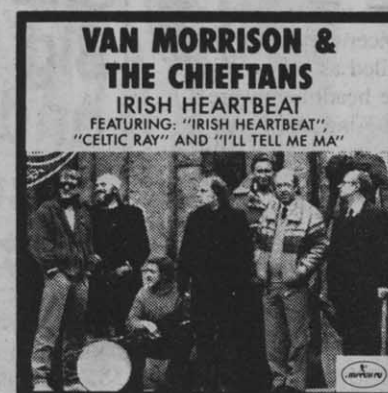
3. a person that
inspires legends.



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REALITY
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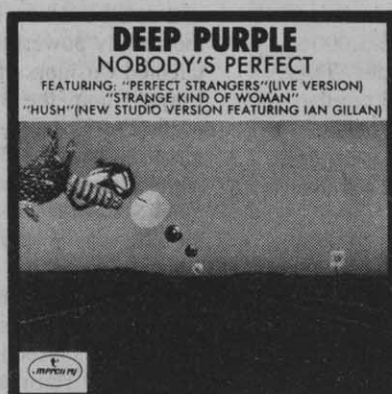
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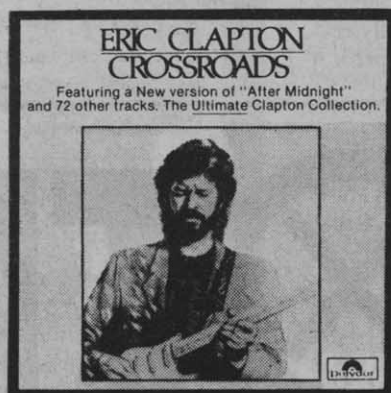
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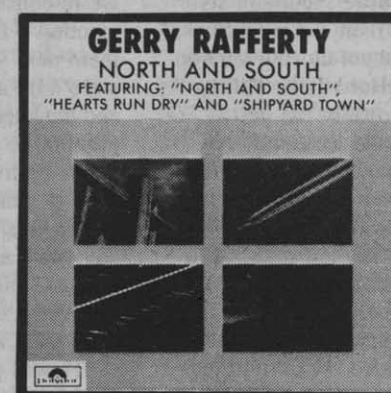


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BY BUNNY MATTHEWS



Bandleader Johnny Otis, in residence at the Blue Room through August 24, confesses that his art career roughly coincides with his musical career: "I started out doing little naughty cartoons of people in the band."

"Jazz," the 16-color lithograph reproduced here, is part of a quartet of music-oriented works recently published by Magnolia Editions (2527 Magnolia St., Oakland, California 94607). If you've got a spare \$800 igniting your pocket, one print of the limited editions of 70 could soon replace that fading Jazz Festival poster on the wall of your formal dining room.

A framed copy hung on the wall of Johnny Otis's temporary living room at the Fairmont. Most of the space, the night we were invited to visit, was dominated by recording equipment. It's to be used, Johnny explained, for the recording of a blues album he intends to cut while in New Orleans and retail at the band's various stops along the chain of Fairmont Hotels, from Atlantic City to San Jose.

Like a jolly hipster magician in black tie and pomade, Otis modulates his conversation with rousing chuckles. Concerning the economics of keeping together his very large ensemble (which includes three vocalists and Johnny's two sons, guitarist Shuggie and drummer Nicky), he laughs: "By the skin of my teeth! It's really marvelous — I'm very thankful. I have a new man coming in tomorrow — a real great jazz player — so we're short a trumpet tonight. That's why I'm not playing a lot of the earlier Basie/Duke Ellington/Jimmie Lunceford things that we love to play so well. And I've gotta get my man in here tomorrow and then we'll be at full strength. Full strength, for me, is not a big band — it's a *large r'n'b combo*. Clifford Solomon (former Ray Charles bandleader) was with me way before he was with Ray. He's been with me for 35

years on and off. We're just like brothers. He's a very dear friend of mine and he finally said, 'I'm coming home and staying this time. I'm not going back with Ray or anybody else.' And I'm happy to have him back!"

During those 35-plus years, Otis and comrades have frequently visited New Orleans: "The first time I came here was when I had Little Esther — that was 1950. I had not been here before. We came close to down here when I was with the Ink Spots in the late '40s but never to New Orleans. Not until 1950 and we would play at the Auditorium — a one-nighter — and leave. I did get a chance to go to the Dew Drop Inn and meet Frank Painia (the proprietor) but I never spent much time here. We surely weren't able to play here (the Blue Room) in those days — not even come in the place! Things have changed in that respect, haven't they?"

"Everybody wants to come to New Orleans — it's like Los Angeles. It's a magnet. The two places, in my mind, are really the incubators for classic rhythm and blues. No place else! New Orleans and Los Angeles — that's really it. Of course there was a lot of activity in other cities but not as concentrated and as prolific and productive as New Orleans and Los Angeles. I'm talking back to the '30s, through the '40s and '50s.

"I grew up in Berkeley, California. My father was the grocer in the black community. There was no point in my life when I moved into the black life — I was just 'in' from the beginning. I don't think there's anything too unique about that. Maybe what's different is when kids get to a certain age, society — American racist society — pulls us apart and I didn't care to come apart. I just stayed where I preferred to be and that's how that happened.

"I had a friend in the neighborhood whose family were transplanted people

from the Mississippi Delta and he played the piano so we called him 'Count' — Count Otis Matthews. He was a boogie-woogie barrelhouse player and he told me I was gonna be his drummer. So we got an old raggedy set of drums and he taught me little things. He taught me 'Shave and a Haircut — Six Bits.'"

Otis proceeds to clap the five-beat rhythm, the same rhythm utilized for his 1958 hit, "Willie and the Hand Jive."

'Like a jolly hipster magician in black tie and pomade, Otis the bandleader / artist modulates his conversations with rousing chuckles.'

He giggles: "It worked all right for me later, didn't it? Count said, 'Just do that over and over again.' The next time I heard it, I heard it in Mississippi on a chain gang. We stopped and the brothers were in chains and they were resting. They were working on a railroad — gandy dancers. They were taking a

lunch break and they were going 'Chain cha chain chain chain' and they were singing verses. It was a devastating experience because here these guys were on the chain gang — God knows if they'd ever get out of that kind of terrible torture — but still, the human spirit being what it is, they were singing and they were sounding so good!

"The next time I heard the rhythm was 'Hambone, Hambone, where you been?' — and the next time I heard it was 'Bo Diddley' and the next time I heard it, I did it! I'm talking about the rhythm, of course — all the songs are different."

What happened to "classic" black music? Johnny muses: "I'm not sure that that is not one instance when the segregation produced the positive result because we had pure, unadulterated black culture and the music was *pure gold*. And it remained so up until about the '60s and then — to me — a dilution set in. Pseudo-integration occurred. That box there — called the television — and videos and the whole imagery... the Madison Avenue techniques set in. And 'Squeeze that bottom dollar!' We've been devastated culturally in the black community."

Johnny Otis exits the living room, walking into the bedroom, where he makes sweet little noises and says: "There are some people here who want to meet you." He returns, escorting the Smallest Dog in the World, a six-month old "teacup" Yorkshire terrier.

"I left Los Angeles and went to the foothills of the San Gabriel Mountains because I like my animals and things. So I'm out there where I'm able to have all that stuff and I have a triple garage so I was able to build a nice recording studio."

The telephone rings. It's Oliver, the maître d', summoning Otis to the Late Show. Bedtime for the Smallest Dog in the World. ●

WAVELENGTH INTERVIEW

COURTNEY PINE

REDACTED BY KALAMU YA SALAAM

I don't think Courtney Pine is fully aware of the impact he makes. A quiet, unassuming young man (he has a very young face and large, round curious eyes) who looks like he could be in Whitney Houston's backup band, his speech is soft when he's speaking English. But when he's speaking music, especially on tenor, call the doctor, this man is going to hurt somebody. He plays like music is a mountain and he is John Henry determined to get to the other side by breaking straight through.

I had heard him on record before (there are three albums, two under his own name and one with the **Jazz Warriors** big band). His debut album had interesting moments, but it was hardly earth-shattering. The follow-up album produced by Delfeayo Marsalis is better, but again, you know there's a lot of hip tenor players recording now: David Murray, Joe Henderson and Billy Harper, just to name an immediate handful of cats I like personally (and yes, mustn't forget Johnny Griffin and George Adams). Unfortunately, his records don't even begin to suggest what all the fuss is about.

On a comparative basis, Courtney Pine has gotten more press in England as "the, hip, young jazz musician" of his time than has Wynton Marsalis received comparable press in the United States as "the, hip, young jazz musician." So after reading about him and checking out his album, I was a little skeptical. Then I heard him live. Instantly, I knew exactly what the deal was.

Courtney Pine plays with a searing passion often missing from much of the jazz played today. He sounds uncompromising; in fact he sounds iconoclastic. Sometimes it seems as though he's trying to achieve an out-of-body experience. This cat needs a live recording.

In fact, *The Jazz Warriors* album is the best place to start with getting into Courtney Pine. Not only do you get introduced to a broad cross-section of the young cats on the scene (especially vocalist Cleveland Watkiss who is phenomenal), but also you get to hear Pine playing bass clarinet and quoting a second line figure during his solo—that tipped me that the cat was doing more than simply cloning Trane or Wayne.

In England, a lot of people are singing the praise of Courtney Pine, not just as a musician, but also as a champion and promoter of jazz. Anybody who has ever tried to organize more than five jazz musicians to do anything but play music undoubtedly will recognize that Courtney Pine must have determination as obstinate as pig iron to be able to successfully start and operate a support organization of jazz musicians in London, England. Moreover, based on my own questioning of musicians in London, Courtney Pine is revered as an honorable and inspiring force on the



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jazz scene. There ain't no bad mouth on Mr. Pine's rep.

In one sense it's almost too good to be true, but the truth is we are witnessing the emergence of Black creativity psychologically secure in its own self-image. Courtney Pine, and the generation of young Black British jazz musicians he epitomizes, have consciously chosen jazz as a medium of self-expression during a period of ethnic assertion. Courtney Pine is the advanced wing of serious Black talent flexing its creative muscle.

Wavelength: The word on you is that you decided to get into jazz after checking out a Sonny Rollins album.

Courtney Pine: Yeah. That is correct. I'd been playing reggae music until then, because that's the music that is available for young, Black musicians to play in London. I didn't know anything about jazz music. I discovered a Sonny Rollins record by accident. I went down to a record library, and I didn't know what to select, so I narrowed it down to saxophone players, and then to tenor saxophone players, and then the best album cover, which was *Way Out West*, Sonny Rollins.

Once you had listened to that Sonny Rollins record, what did you think?

I felt... [at a loss for words]... I heard a lot of things that were similar to the music that I've been listening to, reggae music. There were a lot of bass lines and the way he approached his music rhythmically, I could really get close to it. I felt something very, very warm in the way he played. It just took me.

What year was this?

Oh, this was about, I would say about eight years ago, 1980. Yeah, that's when I really started.

At that point, after you heard Rollins, when did you decide you wanted to go into jazz?

At that time, I realized that's what I wanted to play. But there's no real help in England. There are no musicians of his stature in England so what I had to do was play what I heard on the record, and hope that one day that it would sound all right. You know, I'm still hoping.

When you say, "you had to play what was on the record," how did you go about developing your chops while not having that stature of musicians to hear live or study with?

Well, I didn't really see it as developing chops. I just felt that I was to play what was on the record, the same way that a vocalist would listen to a lyric and learn a song. That's how I approached it. I really didn't know that you had to develop chops to play that way. I just felt that I was just learning another song and that's how I went about it.

When you say you "didn't know you had to develop chops" to play that way; was it difficult to learn the songs and to learn to play that way?

It was very difficult but I didn't know it was difficult. I thought it was supposed to be easy because all these musicians were doing it and also I had begun reading books about the music and where the musicians came from. There seemed to have been so many great musicians that I thought that if they can do it, then so can I.

In one sense it's incredible that you just pick up a Sonny Rollins record in 1980, you've been playing reggae up until that time, hear that record and decide you want to play jazz, and so just start listening to records and playing.

Yeah, well the music really affected me. It was the only music I had heard that you could really express yourself to the fullest. There's other great music but there's no music like jazz music. It just seemed that these guys could do whatever they wanted to do—not to say that they are just making noise—but they have perfected a great tool and they were using it to the fullest. I just thought wouldn't it be great if I could do that.

Once you got into it, and down to today, do you do much practicing?

I try to but because of the routes I've taken, it's getting more and more difficult to do that because I'm on the road and I'm also promoting what I'm doing a lot in Europe. So, it's getting harder and harder to even get four hours to practice. But, if I can practice, I'll do it.

The music that you're playing now obviously owes a great debt to John Coltrane. Not just to Coltrane, but if somebody who was familiar with the different styles of jazz walked into a room and heard your music, they would say obviously there's a Coltrane sound not just in the saxophone but in the whole ensemble. Is this conscious?

Well I've lots of Coltrane records. I have lots of Rollins records, lots of Wayne Shorter records, I have Wynton Marsalis records. You know, I've never seen Coltrane play, but there is something about the way he led his musical career that I like. The way he changed his lifestyle and his music actually developed with him. I really find that I like that. But I've never heard Coltrane play so I don't really know how close I sound to his concept or what. I'm just trying to play what I hear and what I feel.

How do you communicate that to the other young musicians who are coming up?

I just tell them to be as open as they can. I don't put any restrictions on what they play and I don't think it's right to direct them in how they solo or anything. You just choose musicians who fit the closest to the bill, to the concept that I require. Of course I play them tapes and records to get them to hear what I'm listening to but I don't really direct them.

Tell me about the "Jazz Warriors" and how that was put together?

Well, it's a long story but I'll cut it very short. My girl friend and I formed an organization about three years ago because there were no Black musicians playing jazz in London. They were all playing reggae, calypso and pop music. I was looking for a double bass player and couldn't find one. We just went around London and discovered various bands playing in small venues around the whole of London. We got some phone numbers together and formed an organization called the Abibi Jazz Artists, which was for musicians in the situation where they couldn't find other jazz musicians who wanted to play jazz. After about a couple of months to a year we had about 100 people and nothing to do with these people except do workshops. We formed a big band as a kind of revolving platform for musicians to come into and learn how to work with a saxophone section or a trumpet section, or just to learn how to be a soloist in a band, and then move on and do something else. That band is called the Jazz Warriors.

Were you satisfied with the Jazz Warriors' album?

It was difficult to do, especially as a first big band album. The problem in England is that there aren't any producers who can deal with the music as it is. A lot of the producers and studios, and musicians as well, are geared toward pop oriented projects. So when we put together this big band to record it, it was impossible to find a producer. There was no time to send abroad for a producer. So we just got a digital recorder, took it down to Camden Town and recorded two nights of the show. We wasted quite a lot due to a bad mix, but I'm glad it's released. It shows that there are a quite a lot of musicians who are trying to play this music.

If you could do anything you wanted to do at this moment, musically, what would it be?

I would like to put together a package of maybe four or five bands, call it the "London Jazz Explosion," and bring it to America and tour it to show that there are other musicians in London trying to play this music.

For you all, playing jazz is an act of will. This is something you just wanted to do and decided we're going to do this and whatever it takes to learn how to play it, this is what we're going to do?

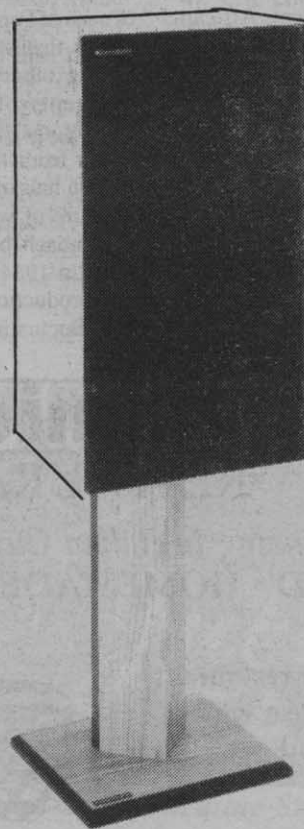
Definitely. There are other forms of music to play in London which are more available to us. But I suppose being instrumentalists, we just want to play the instrument, and none of us can sing, so we deal with the instrument first.

And jazz for you is the music to deal with the instrument?

Definitely, it's the greatest music from creator, the artist, to the audience, to quote Art Blakey.

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Voodoo Dolls & Other Crafts

The contemporary crafts movement has emerged as a force to be reckoned with in this city.

BY ERIC BOOKHARDT

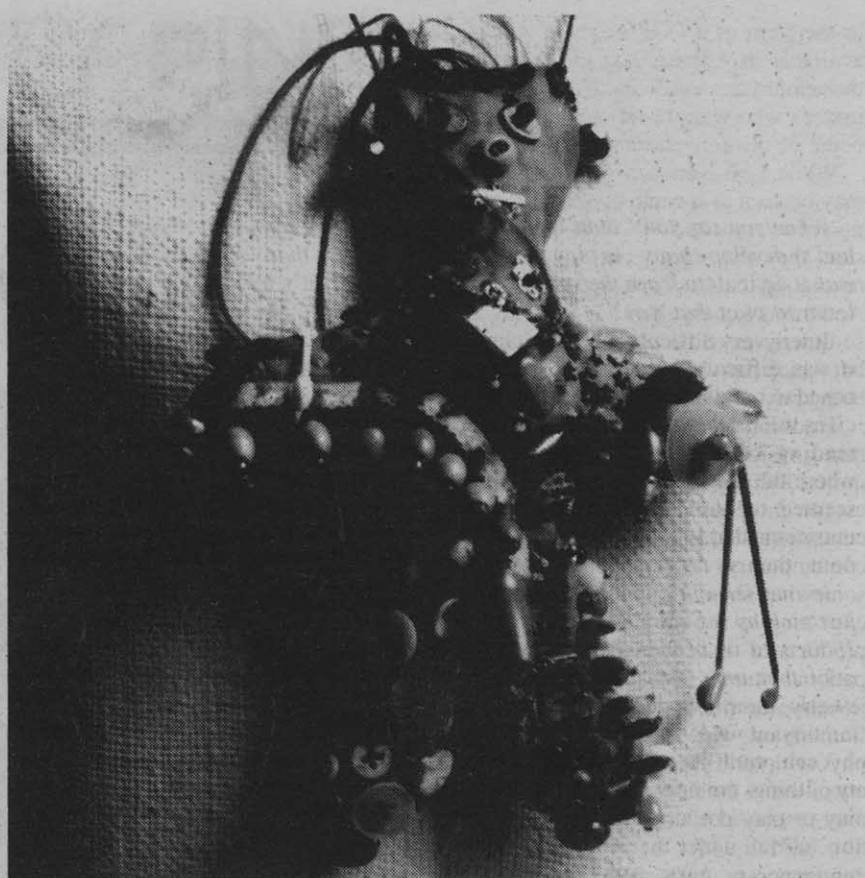
I got into this partly as a matter of civic pride," Lois Simbach explains in the white-on-white work area of her loft overlooking North Peters Street, the warehouses and the river. "Friends would come into town and naturally they would want voodoo dolls. This is New Orleans. But what was available? — Just these touristy little things stamped 'Made in Taiwan.' So I thought, surely we can do better than this, and began putting some things together."

Simbach, a well known fashion and costume designer/artist, was sitting in the midst of a variety of beads, bolts of fabric and anthropological looking books on topics of shamanism, African and Caribbean folklore, and various forms of Louisiana metaphysics. While it is often tourists who buy her voodoo dolls — the most popular model is 9½ inches tall and retails for 65 dollars — Simbach feels that her work is educational, and she is perpetuating the folk art form of the *fetish* in a way that is finely crafted and generally authentic but accessible to mainstream America.

Traditionally the art and magic of the

voodoo doll lies ultimately in its correspondences with the person to be symbolized by it. Such dolls have historically been used to gain influence over others, and in modern times have even been used for therapeutic purposes — to modify behavior associated with chemical dependency, addictions, deviations and delinquency. Ideally a voodoo doll should be made with scraps of clothing or hair from the intended individual receptor of its effects. Since this is impossible when manufacturing for the retail market, Simbach personalizes the dolls with special variations of the elaborate beadwork. There are dolls, for instance, that clutch tiny bead replicas of cans of Pepsi or Budweiser, as well as others that stand holding tiny guitars, among other miniature objects or instruments of leisure, vocations and avocations. Even the hair that hangs in wisps from their little heads is actual human hair of the sort used in the manufacture of wigs.

Simbach began making her voodoo dolls in 1984 as a kind of experiment, and production was for some time after that fluctuating and sporadic. But over



the past year the demand has become somewhat steady as distribution and retailer interest have begun to assume a more regular pattern. Now Simbach and her assistants must produce them by the dozen every week — no easy task as

they are all individually hand crafted and no two are alike. And while working within the ethos of traditional voodoo craft, the artist is branching out a bit to encompass contemporary considerations. A Republican voodoo doll

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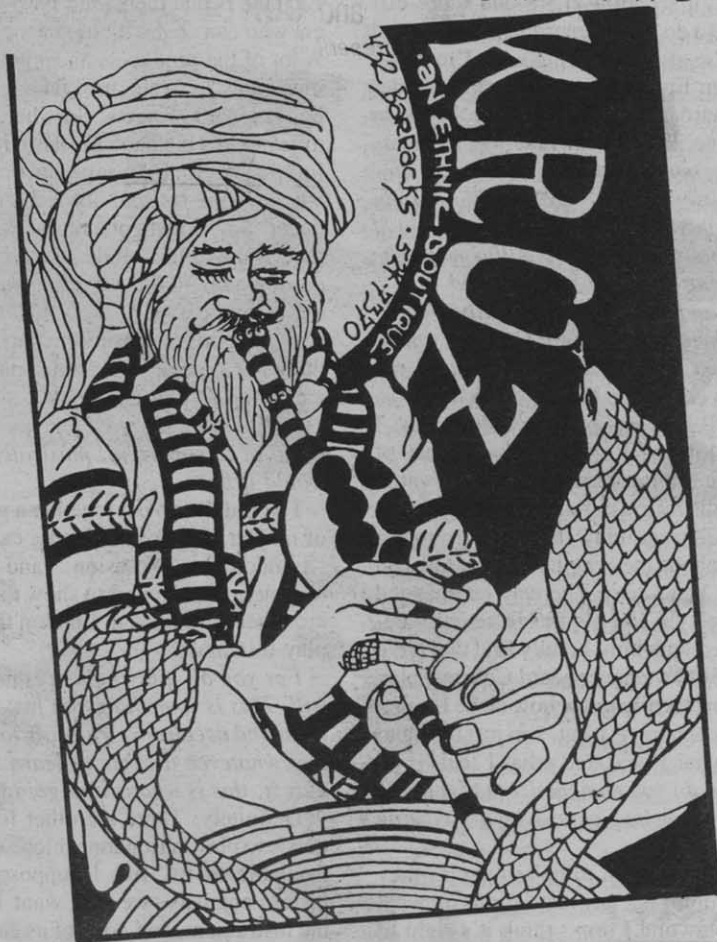
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in the form of a GOP elephant will be available in August, just the thing for those lobbyists and political action committees who want to influence the outcome of the convention.

While Lois Simbach's voodoo dolls may be seen as a contemporary adaptation of a very traditional form of expression, they also signify one aspect of the revolution that has come about in crafts. And this is a change that has come about so quietly as to be all but unheralded, but which has changed the landscape of both crafts and art galleries in this city.

Traditional crafts ordinarily bring to mind visions of rural folk stitching quilts, Indians weaving baskets as well as the more urban forms of pottery, ceramics and glass work. But a visit to a contemporary crafts gallery might be somewhat shock-inducing to someone expecting to see the rather predictable products of those time-hallowed occupational rituals. Instead, contemporary jewelry, architect-designed furniture, flamboyant wall hangings, photography, sculptural glass objects, and a variety of things colorful and sculptural that may or may not have any useful function, all fall under the aegis of today's contemporary crafts movement.

Obviously, this is a movement that has tended to blur the distinction between arts and crafts, but in any age where art is increasingly the product of the star system, dominated by big bucks and tangled jungles of often nonsensical intellectualized jargon — it may be time

indeed for a new category of work to gain prominence. In New Orleans there are several spaces that feature contemporary crafts, and among these the Rhino Gallery has emerged as a trendsetter.

A Republican voodoo doll will be available in August.

As of August Rhino expects to be well under way with the development of its second and third locations in New Orleans, in the True Brew Coffee House on Julia Street and in the Canal Place retail complex on Canal Street. The flagship Rhino Gallery will remain based at Place St. Charles on St. Charles Avenue at Common Street.

The Rhino concept is the brainchild of Sandra Blair Richardson, who has for years masterminded the crafts component of the New Orleans Jazz & Heritage Festival. "We founded Rhino as a non-profit alternative arts space in

March of 1987 so that contemporary crafts people in this area would have an ongoing outlet for their work. Initially we tried operating as a regular gallery with a limited variety of work on display. But we found that the greater the variety and number of pieces, the better the people in this area responded. Now, if you include small pieces like jewelry, we must have between two and three thousand objects on display and response has been so good that we are expanding to two more locations here in the city. And we are considering a fourth location in another state."

If contemporary crafts have blurred the distinction between arts and crafts, it appears that Rhino has also blurred some of the distinction between the gallery and the retail space. This is a process of adaptation that according to Blair involves taking a flexible and aggressive approach to developing markets for the contemporary crafts practitioners. And this process will be further adapted in the last week of September when Rhino goes to the Zoo with a travelling show on the 24th and 25th. And then at the end of October Rhino will co-sponsor with Le Petit Theatre a special "Day of the Dead" (All Saints) festival involving masks and costumes.


Blair got the idea for the "Day of the Dead" festival as the result of her frequent contacts with New Mexico, where about 10 percent of the Rhino artists are based. "The only work in this gallery not from Louisiana is from New

Mexico. There seems to be a tremendous parallel between Louisiana and New Mexico crafts, and crafts are a reflection of the cultural qualities of a place. New Mexico is the only other place in America where the Day of the Dead, which we call All Saints Day, is celebrated officially, only theirs is rather elaborate. It seems like something that would carry over pretty well into this community." The Day of the Dead celebration will also feature a parade and dance.

While Rhino certainly seems to have assumed an active role in bringing contemporary crafts greater visibility in the New Orleans scene, other galleries and alternative spaces have also been quietly doing their part. The Duplantier Gallery on Baronne Street often features architecturally related decorative objects including furniture, and the Atelier Napoli on Baronne also has had shows in a similar vein. And the informal alternative space operated by Suzanne and Eric Longo, featuring mostly their own contemporary arts and crafts at the corner of Camp and Julia, marks yet another experimental variation on a theme.


Obviously, almost unnoticed by the media and with a minimum of fanfare, the contemporary crafts movement has emerged as a force to be reckoned with in this city. Whether in the form of voodoo dolls or Day of the Dead festivities, we will surely be seeing more of them in the future. ●

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Essential Reggae

New releases of rare singles compilations take us through the exciting early days of Jamaica.

BY GENE SCARAMUZZO

I never cease to be amazed by the volume of great reggae songs that are stashed away in the vaults of various record companies. This point was brought home again recently by releases on both Trojan Records out of England and Coxsone Dodd's Studio One (in conjunction with Heartbeat Records). These compilations of rare singles from the late Sixties and early Seventies provide a trip through the wonderland of prototype reggae.

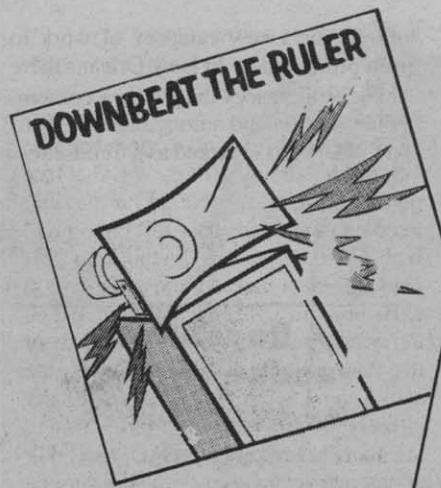
This time period was arguably Jamaica's most musically revolutionary era of the last 30 years. During this brief period, Jamaican ska was transformed into rock steady but had not yet evolved into the rockers style of the mid to late Seventies. It was an era of experimentation in which the great musicians and producers enjoyed the heady excitement of knowing that they were creating something never before heard... a time where no set formula predominated or restricted. Crazy producers were free to dub out; dance hall DJs moved their uniquely Jamaican toasting from the dance to the disc; and musicians laid down many of the classic instrumentals

(riddims) which continue to be heard today.

The excitement of this moment in musical history is so well captured in these new releases that I feel compelled to label them *essential* to anyone with an interest in reggae. They are *Downbeat the Ruler* (Best of Studio One Killer Instrumentals, Volume 3) (Heartbeat HB-38), "Keep On Coming Through The Door..." (Jamaican Deejay Music 1969-1973) (Trojan TRLS 255) and Lee Perry and Friends *Give Me Power* (Trojan TRLS 254). Fortunately, most New Orleans record shops will be stocking the *Best of Studio One* disc, and the Trojan releases, while less widely distributed, should still be available through any shop that stocks British imports.

It needs to be pointed out, before I go off into more detail about the historical significance of these recordings, that the collections make some of the finest listening to come along in years. I personally can't get enough of them, and have been jamming to them for weeks.

How many reggae lovers, regardless of the size of their record collection, still



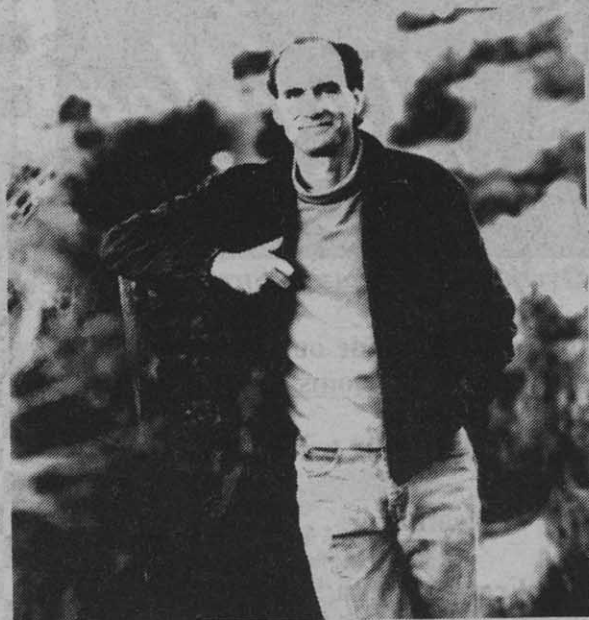
go back with joy to listen to the soundtrack lp from the classic Jamaican movie *The Harder They Come*? And haven't we all wished to have a dozen more records as good as that one?

Part of the unique beauty of *The Harder They Come* soundtrack is that this type of music has never been easily available to us in America. These cuts were all recorded a few years prior to 1971 and aren't reggae as we know it. In fact it is rock steady music and infant reggae sounds, which was mainly a singles medium.

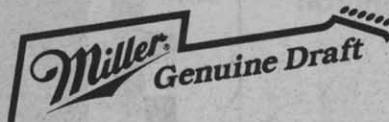
Back to the early days of classic Jamaican music.

The new Heartbeat and Trojan collections about which I'm now raving come from this same era. An added twist to the music is that, even though it's likely that most listeners will have never heard any of these songs before, many songs will have a ring of familiarity to them. Here is where the historical factor enters in.

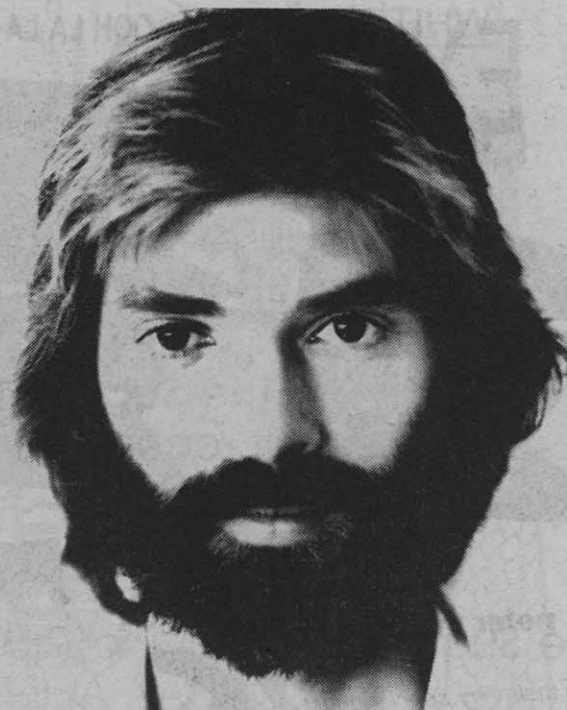
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Many reggae lovers are aware that for nearly two decades, Jamaican producers have thought in terms of *riddims* rather than vocals. Any song with a vocal also exists as an instrumental (known as the riddim). These riddims are used over and over again, in a wide variety of ways. A producer might dub out the riddim by adding any degree of effects (like echo, reverb, etc.), creating a spacey, haunting dub music. He may also invite any number of DJs to toast (sing or talk) over the riddim. Further yet, he may find other singers and songwriters to write completely new lyrics and/or melodies to the riddim. Through these workings, it's not unusual for a popular riddim to exist on disc in hundreds of different fashions.

If this concept was never before clear to the reader, it will hit home through these new collections. As an example, the Melodians' classic, "By The Rivers of Babylon," can be heard in a new way on the *Deejay* compilation with a toast by Samuel the First. Similarly, listeners will recognize many songs on *Deejay*, although they are not the vocal versions that are known to most of us. *Deejay* gives a new perspective, showing how many of our favorite songs exist in countless versions.

A learning experience from a different point of view is provided by *Killer Instrumentals*. When listeners hear cuts like "Rockfort Road," "Real Rock" and "Throw Me Corn," they will come

to realize how a vast number of popular songs of over two decades have been based on a small number of early recorded riddims.

Those who recognize producer Lee "Scratch" Perry as one of the true geniuses (maniacal though he may be) to come out of Jamaica, will have a ball with *Give Me Power*. Included on this disc are songs that in almost every case exist in some other form on other Lee Perry compilations, but in the spirit of the re-workings discussed above, the actual versions contained here are excitingly different and very rare. Among the many great songs, New Orleans will appreciate yet another Jamaican version of the New Orleans classic "Sick and Tired," this time performed by Neville Grant over Scratch's "Return of Djan-go" riddim.

Diehard Lee Perry fans may want to also check out a third Trojan release, *Junior Byles, Beat Down Babylon, The Upsetter Years* (Trojan TRLS 253). This disc is a lot less even than the others mentioned, but nonetheless contains some excellent early reggae sounds by Byles, all produced by Lee Perry, the Upsetter.

The extensive liner notes on all the Trojan releases will satisfy even the most demanding thirst for info surrounding the cuts and the era. But liner notes aside, both these releases and the *Best of Studio One* disc deliver music beautiful enough to justify their purchase. Enjoy. ●

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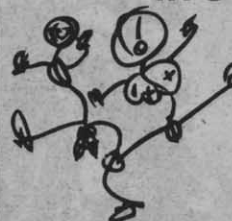
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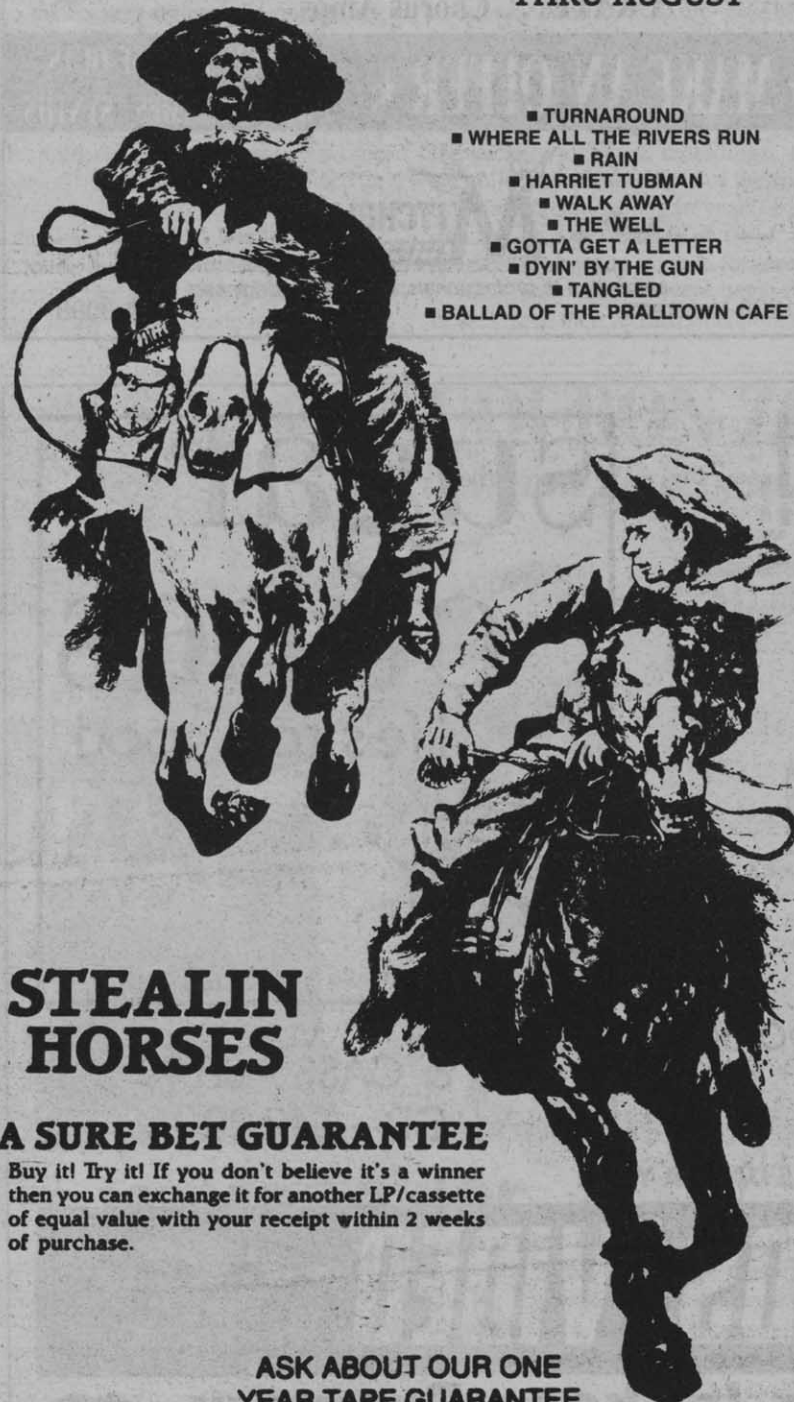
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BY PROFESSOR FRED HOPKINS

This column is about psychotronic mondo movies. If you enjoy Diane Keaton in *Baby Boom* or Tom Selleck in *Three Men In A Cradle*, or if you've ever felt that Molly Ringwald is a good actress, stop reading immediately, take a Pepto-Bismol and go back to sleep. What we're going to examine is the darkest, sleaziest underbelly of lower Hollywood — the flicks that The Academy of Motion Picture Arts and Sciences thought were buried and forgotten long ago. Let's clean off our shovels and begin by examining what makes a movie "mondo" or "psychotronic."

Mondo movies are about sensitive-yet-hygenically-unacceptable biker gangs; insane swamp dwellers; and transvestites trying to join bowling leagues in 1953 middle America. One of the best, Phil Tucker's *Robot Monster*, is the story of Ro-Man, a lovesick alien in a gorilla costume and a deep-sea diver's helmet, whose task is to conquer the world with his Lawrence Welk-style 10,000 Bubble Machine. As a general rule, any film starring Meryl Streep or Elliot Gould is not psychotronic, whereas anything starring early '70s child actor Danny Bonaduce is!

You're probably still fuzzy on Mondo-mania so let's look at some reference books. Michael Weldon's *Psychotronic Encyclopedia of Film* (Ballantine Books) is the most thorough guide, painstakingly listing virtually every miscreant script ever committed to celluloid along with background information about the film's star, director, producer, year of release, and alternate titles. How else are you going to know that Edwar D. Wood, Jr.'s *Glen Or Glenda* was also released as *I Changed My Sex*; *I Led Two Lives*; and *The Transvestite*? Another widely used tome is *Re/Search 10: Incredibly Strange Films* (Re/Search Publications), which is a series of interviews with such notorious directors as H.G. 2,000 Maniacs Lewis and R.D. *Incredibly Strange Creatures Who Stopped Living And Became Mixed-Up Zombies* Steckler.

Now that your reception is clearing up, let's check out some compilation tapes — those "teaser" reels containing hundreds of Mondo previews. *It Came From Hollywood* (Paramount, 1982) spotlights everything from *The Amazing Colossal Man* skewering some poor nebbish with a giant hypodermic needle to bald-headed aliens muttering about proper breeding stock while drooling over mid-Sixties bikini ladies in *Mars Invades Puerto Rico*. If you're interested in what passed for "adult entertainment" in the Fifties and Sixties, Rhino Video offers its three-part *Sleazemania* series which will introduce

you to the subtle intricacies of such gems as *Wrestling Racket Girls*, starring delightfully overweight Fifties wrestler/stripper Peaches Page, and *Dance Hall Racket*, written by and starring the late Lenny Bruce (!?!).

Once you've decided to go psychotronic, you may still experience difficulty finding the tapes you want. Obviously, a 7-11 store which only carries about 200 Pop titles is not going to have anything even vaguely psychotronic (though the clerk may qualify as a psychotic!). Look to the darkest corner of your local video stores, back where the mushrooms grow. That's where you'll find the truly transcendent trash. In closing, please remember the words of poor, tacky Ro-Man, the outer-space Gorilla. "I love — and yet I do not love. How does one measure that? With a yardstick? I think not."

MONDO TOP TEN

1. *Berserker!* (Prism) — Berserkers are descendants of a degenerate, blood-thirsty Viking tribe who run around wearing bear snouts and tearing peoples' throats out. They often experience difficulty "fitting in" and tend to be problem drinkers. "Professional Norwegian" Garrison Keilor is probably not a berserker.

2. *Blood Legacy* (Star Classics) — Howard Hughes ingenue Faith Domergue and sci-fi vet Jeff Morrow (he was Exeter in *This Island Earth*) headline this creaky, disjointed psycho-thriller that plays like something Stephen King would write after consuming 14 cans of Schmidt's "Animal Beer."

3. *Terminal Island* (Monterey) — A group of 40 male and female convicts are sent to a craggy, inaccessible island from which there is no escape. Prisoner Tom Selleck claims he was framed on his murder conviction, but offers no defense to the charge of incredibly wretched acting!

4. *The Nasty Rabbit* (Rhino) — A rabbit carrying "furnaceous bacteria" (!?!?) hip-hops into the happening world of dude ranches and pre-Beatles rock 'n' rollers. With Pat and Lolly Vegas (Red-bone) doing "The Robot Walk."

5. *Body Fever* (Neon) — Director/actor R.D. "Incredibly Strange Creatures" Steckler is a pissed-off Sam Spade lost in the psychedelic slime of bleached-out, drug-soaked 1968 Los Angeles.

6. *Death Games* (I.V.E.) — Clint Eastwood side-kick Sondra Locke inveigles her way into some rich bozo's mansion, seduces him, then pours fresh eggs and milk over him while wearing a Marlene Dietrich outfit.

7. *Contagion* (Sony) — Australian

knock-off of *The Shining* makes up in sex and shudders for what it lacks in originality.

8. *Hell Comes to Frogtown* (New World) — A flabby, obnoxiously arrogant wrestler in kilts tries to save the human race by battling mutant, expansionistic frogs and by fertilizing as many women as possible. This is the role Rowdy Roddy Piper was born to play.

9. *Creature of the Walking Dead* (Goodtimes) — Kiddie matinee classic about a doctor reviving his wacked-out, vampiric grandfather who closely resembles Sixties blue-eyed soul singer Wayne Cochran with a gigantic silvery Afro.

10. *Dynasty of Fear* (Academy) — Peter Cushing is an unbalanced former prep school headmaster who plays tapes of his old classes while presiding over rows of empty desks. Joan Collins (in a role she has virtually copyrighted) is his bitchy, sadistic, libidinous wife.

HITS

1. *Nuts* (Warner Bros.) — "Mad as in angry or just plain nuts." That's how Dreyfus and Streisand felt toward their agents after watching this celluloid soap scum!

2. *Stacking* (Charter) — Frederick "Hammet" Forrest stars in this Fifties farm drama that really goes to seed. Folks who pretend that network drek like *Thirty Something* is meaningful may enjoy this.

3. *Like Father, Like Son* (RCA/Columbia) — Heart surgeon Dudley Moore transfers brains with his moronic MTV-addicted son in this overlooked comic masterpiece. The only genuinely funny American film on the 1980s.

4. *Armageddon* (Sony) — One more gloomy dooms-day documentary. The 1950s predictions of Chriswell and Ed "Plan 9" Wood about graverobbers from outer space were a lot more fun!

5. *Wall Street* (CBS/Fox) — Clichéd tale of fabulously powerful brokers was rendered instantly outdated by the Black Monday Stock Market Crash but a lamebrained American public didn't give a shit and made it a hit anyway.

6. *Full Metal Jacket* (Warner Bros.) — Stanley Kubrick's Vietnam epic fizzled, rather than sizzled, at theaters.

7. *Walker* (MCA) — Ed Harris and Marlee Matlin in Alex "Repo Man" Cox's 19th century Nicaraguan revolutionary fantasy.

8. *Action Jackson* (Lorimar) — Video stores that pre-order four or more copies receive an "Action Jackson Kit" consisting of: Action Jackson Confetti; Action Jackson buttons; Action Jackson balloons and — most importantly — an Action Jackson yo-yo!

9. *Prince of Darkness* (MCA) — Even The Seattle Mariners have had more recent hits than once great director John "Halloween" Carpenter.

10. *Leonard, Part VI* (RCA/Columbia) — Inconceivably unsuccessful secret agent comedy starring small-screen comedian and part-time Jell-O salesman, Bill Cosby.

CLASSICS

1. *The Manchurian Candidate* (MGM) (1962) — Actors Frank Sinatra; Angela Lansbury; Laurence Harvey; James "Barney Miller" Gregory; and director John Frankenheimer all did their finest work in this election year shocker which many critics consider to be the best film ever made.

2. *The Adventures of Captain Marvel* (Republic) — Full-length 12-chapter serial featuring the good Captain (known by day as Billy Batson) who, unlike more liberal super-heroes like Superman, really gets off on demeaning and humiliating bad guys.

3. *Plunder Road* (1957) (Republic) — Extremely rare film-noire "caper-gone-wrong" story spotlights Elisha Cook, Jr. He was the little nut who gave everybody miniature coffins in "House On Haunted Hill."

4. *Earth vs. The Flying Saucers* (1956) (Republic) — Every baby boomer in 48 states and American Samoa has this film permanently etched in their psyches! The scenes where the flying saucers trash Washington, D.C. is an ET-hater's dream come true.

5. *The Human Monster* (1939) (V.C.T.) — Bela Lugosi is an insane director of a school for the blind who pushes unsuspecting businessmen into a giant, boiling, bubbly vat of something awful. What that giant, boiling, bubbly vat is doing in the middle of a school for the blind is anybody's guess!



CHEAPOS

1. *The Shirley Temple Scrapbook* (MPI) — "Watch screen magazine footage of Shirley's personal appearances and marriage." Her first one to John "Zontarr, Thing From Venus" Agar was by far the coolest. (\$19.95)

2. *Life's A Beach* (Active) — "Hot music, wild clothes and colorful people — rated 'B' for Beachin'!" Strictly for people who think Geraldo Rivera is thought-provoking. (\$19.95)

3. *The Speeches of Dwight D. Eisenhower* (MPI) — We all liked Ike, but do you really believe anyone is going to watch this? (\$19.95)

4. *Fair Game* (Charter) — An elegant artistic lady game warden scraps it out with three misguided, ultra-violent assholes in a monster truck they call "The Beast." (\$29.95)

5. *Secret File, Hollywood* (1961) (Loonic Video) — A broken-down snoop signs on with a scandal rag specializing in blackmailing movie stars. Featuring lots of pleasantly obese women purring 1961-era dirty talk. (\$29.95)

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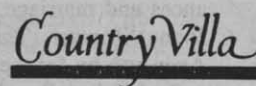


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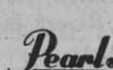
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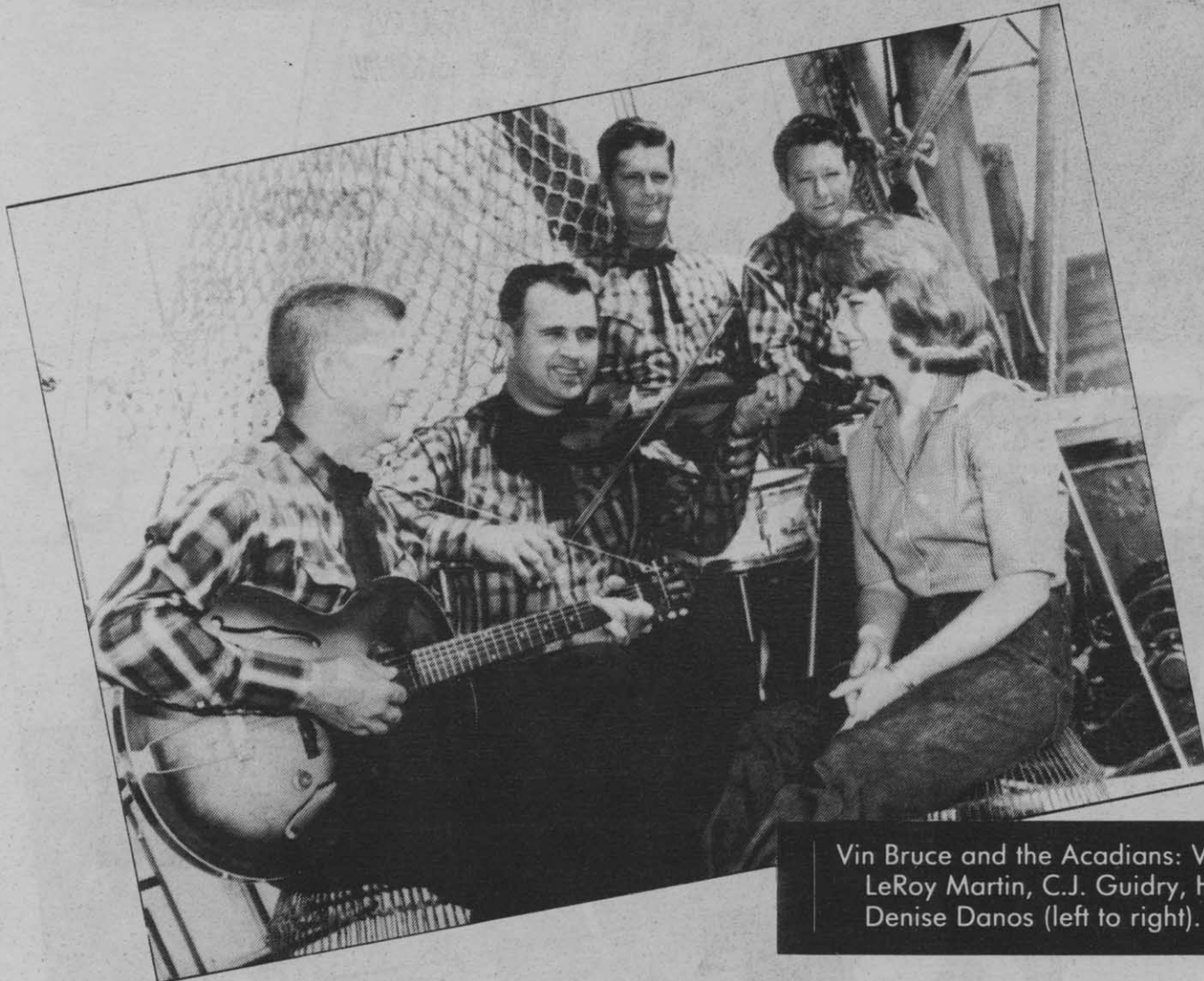
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Memories

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A PICTORIAL HISTORY OF
SOUTH LOUISIANA MUSIC
1920s-1980s



Vin Bruce and the Acadians: Vin Bruce, LeRoy Martin, C.J. Guidry, Harry Anselmi, Denise Danos (left to right).

In a recent anniversary issue of *American Photographer* magazine the editors succinctly defined a great photograph as one with "the ability to beckon the eye and resonate in the mind." That definition would apply to many of the fascinating and often bizarre pictures in Johnnie Allan's new encyclopedic book entitled *Memories*.

Memories is a collection of over 800 photos of South Louisiana musicians from the 1920s to the present. It covers zydeco, Cajun, rock 'n' roll, rhythm & blues, country, and swamp pop. Also included are such atypical images as a portrait of Jimmy Joy (playing two clarinets) and the Joy Jumpers, a South Louisiana orchestra that backed up the likes of Groucho Marx and Jimmy Durante.

As a former school principal and a current swamp pop singer, Johnnie Allan was well-qualified to compile a volume like *Memories*. As one of Joe Falcon's nephews, Allan has been around Cajun music all his life. He also is friends with just about everyone even remotely associated with South Louisiana music, giving him almost unlimited access to his source material.

The book contains a variety of images ranging from widely seen publicity shots of the more visible "stars" to photo rarities from the family scrapbooks of Allan's friends and predecessors. Consider: a 1960 portrait of Clifton Chenier's parents, Joseph and Olivia Chenier... a 1954 studio shot of Aldus Roger and the Lafayette Playboys in bow ties

with six packs of "Dixie 45" at their feet... a double-mug shot from '51 of Doug "Pee Wee" Kershaw getting a big, sloppy hug from Iry Lejeune... a dada-ist collage of Cajun comedians "JEB and Cousin Easy" preceded by a surrealist collage of Johnny Winter (D.A. haircut, Ray-Bans, tight slacks) holding a smiling head of (we must assume are) his fellow band-members in each hand... the list could go on and on.

This is a book that any Louisiana music fan or photophile could pick up and get lost in for hours. Louisiana natives-whose backgrounds lead directly to the places and people comprising *Memories* will find the book heartwarming and occasionally unsettling, much like looking through a family album of beloved dead relatives. Backgrounds of beautiful rugged raw-cypress-walled clubs, ghosts of favorite rabbit-chasing beagles or a long-gone Gibson f-hole acoustic may turn a simple browsing session into an emotional reminiscence, palpable evidence of the power of an image to "resonate in the mind."

On a lighter level, the book is just a whole lot of fun. The nicknames alone could provide an hour of laughs: "Duckhead," "Brainless," "Coosoon," "Boozoom," "Tee-nuh," "T-Chalk," "Tee-Neg," "Tee-Boy," "Tee-Tan," and "T.T."

Memories is available from JADFEL Publishing, 204 Kevin Drive, Lafayette, LA 70507. ●

— rico

Memories

A PICTORIAL HISTORY OF
SOUTH LOUISIANA MUSIC
1920s-1980s



Aldus Roger and the Lafayette Playboys:
Rodney Miller, Fernest "Man" Abshire,
Aldus Roger, Aldus "Popeye" Broussard,
Demus Comeaux (left to right).

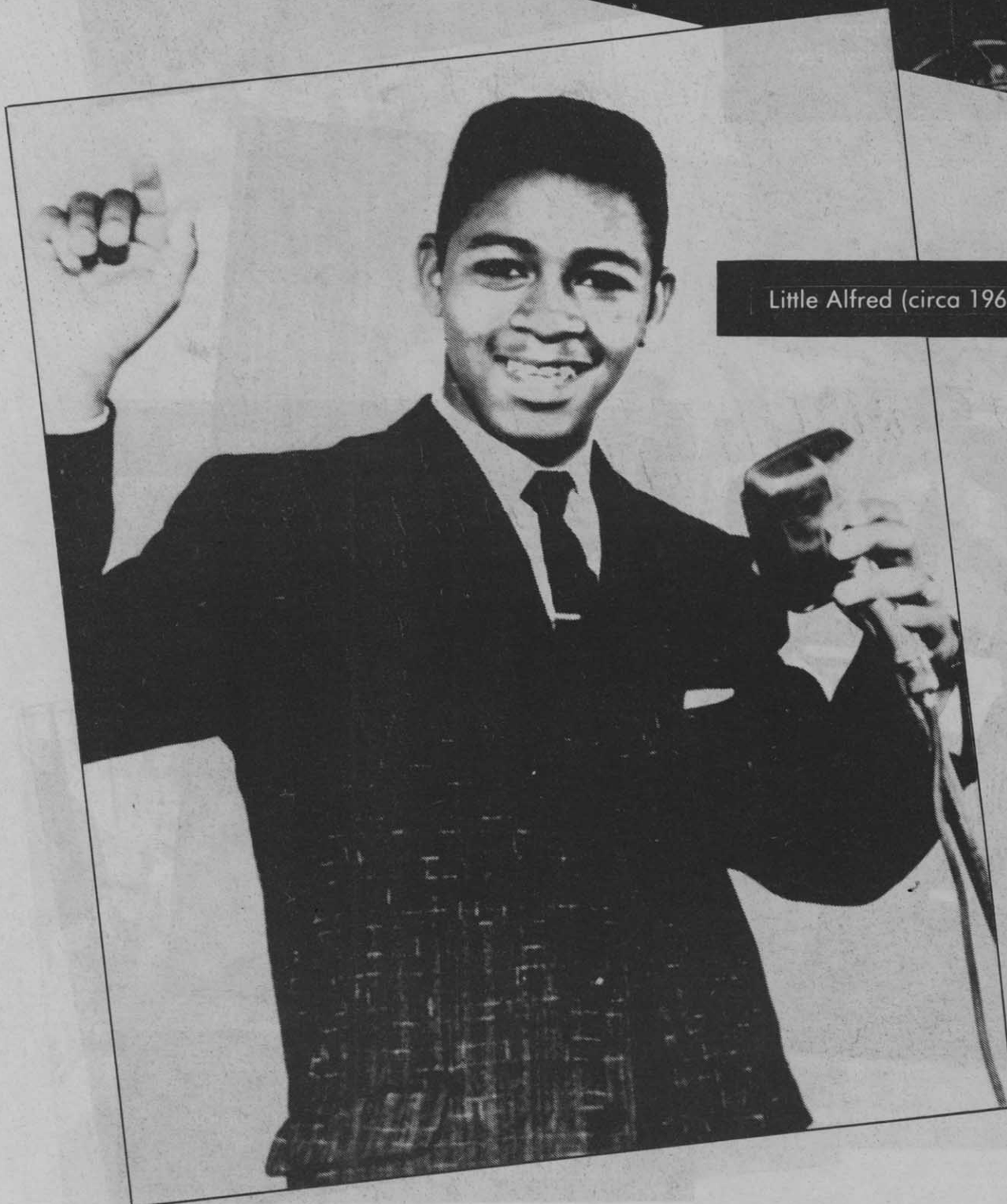


Little Alvin and the Chipmunks (1958):
Charles Blanchard, Tommy Norman,
Glenn Himel, Kenny Tibbs, Alvin Dugas
(left to right).

Left to Right: Hot Rod Reynaud, Trent
"Dad" Pennie, Katie Webster, Ashton
Savoy.



Little Alfred (circa 1960).



Memories

A PICTORIAL HISTORY OF
SOUTH LOUISIANA MUSIC
1920s-1980s



Left to right: B.D. Williams, Kersey "Pork Chop" Roy, Mrs. Joe Manuel, Harry Choates, Joe Manuel, Eddy Pursley, Pee Wee Lyons.



Sitting left to right: Lawrence Walker, Mitch David.

Standing left to right: Orsy Vanicor, Junior Benoit, Dub Higginbotham, Jim Toth, Israel Lafleur.

Left to right: Doug Kershaw, Iry LeJeune.



1964: Ervin LeJeune (Iry LeJeune's son).



Coteau (1975): Back row left to right — Michael Doucet, Kenny Blevins; front row left to right — Danny Kimble, Bessyl Duhon, Gary Newman, Dana Breau, Bruce McDonald.

End-of-Summer Clearance

It's time again to review all those LPs collecting dust on our shelves.

BY JAMES LIEN

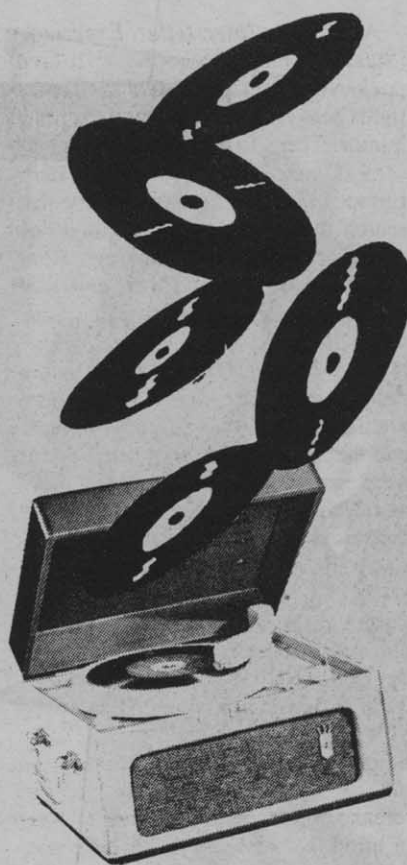
Well, once again the records are piling up on every horizontal surface in sight, and it is time again to clear the desk and earn our keep as Rock Critic In Residence here at the *Wavelength* offices. Over the last month or two, the number of records appearing in our mailbox has increased dramatically; it's been getting harder and harder to get to them all in the relatively tiny space this column occupies. Quite simply, there's a lot of new records out. It has long been a part of the *Wavelength* credo that everybody should put out a record on their own record company, and chances are, if it ever became economically feasible for us to review every record we got, *Wavelength* would probably be just about the size of a telephone directory. Here are literally reviews of as many records as we could possibly fit on these pages, arranged in a random fashion very similar to the order in which the stack of albums made it onto the already overtaxed *Wavelength* turntable:

This month's honorable mention goes to the Mice, a wonderful band who play excellent high energy music in a progressive vein. What won us over

about them though, was that they apparently thought that *Wavelength* was a club that booked bands, and sent us a copy of their standard performance contract and information on how to book a Mice gig at *Wavelength*. It sounds to me like these guys are willing to work, though they seem really anxious to play any place, even if it is a tiny office above a grocery on Eighth Street.

Sandy Bull Jukebox School of Music (ROM Records) spotlights strange instrumental music from this veteran unsung guitar player. Although the playing is quite good, many of the arrangements fall flat on their faces when Bull brings in cornball salsa keyboards and a ten dollar drum machine that sounds like one of those Wurlitzer Fun Time organs that seem to blare away all by themselves in the display areas of music stores in shopping malls.

Rotondi's *Play On*, also on ROM records, spotlights this exquisite gem of a polka band, part of this big Polka Revival we've all been hearing and reading so much about lately. Rotondi's new album is a real winner, sure to place high on this reviewer's list of All-Time



record's title as a *Master of the Slack Key Guitar*, which he definitely proves himself to be in these eleven pieces. Slack tuning is simply another name for alternate, open tunings of the guitar, such as tuning the guitar to an open chord such as G or C. The music is incredibly uplifting and enjoyable; this stayed on my turntable for days, despite the imposing stack of albums left in a holding pattern beside it.

Blond Waltz, a new band with a record called *The Perfect Dark*, sound like a cross between Stiv Bator and the Ventures. A great independent college radio style record that could take the place of virtually anything gracing the airwaves on the left of the dial today, available from Chrome Angel Records, P.O. Box 84621, Lincoln, NE 68501.

Bad Mutha Goose and the Brothers Grimm are weird ones, indeed. Featuring Tim the guitar player from the legendary band The Big Boys, B.M.G. play incredibly irritating retarded rap music that is a heck of a lot of fun to listen to. Sort of an Austin Punk version of the legendary Razzem Dazzem Spasm Band, the Bad Mutha's EP is available from 1107 Music Lane, Austin, Texas 78704.

Maybe I'm just getting old really fast, but it seems like this band called Green is putting out a record every twenty-five minutes or so. Green are one of those bands that try on one song to sound like David Bowie and end up sounding like Green. On the next cut they try to be the

Post-Punk Polka Albums of the late Eighties.

Equally wonderful is Raymond Kane's new album just released on Rounder records. Kane is touted by the

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Beach Boys and end up sounding like Green. Another song that's supposed to be XTC turns into yet another Green song. This album, *Elaine MacKenzie*, is really likeable stuff; simple songs, stupid guitar strummings. "I could do that," you say — well, why aren't you?

And now into the metal corner of the column; Holy Terror's *Terror and Submission* (Roadrunner Records) is more Black Plague/Halloween/"Valhalla I am coming soon" heavy metal, with nothing really new brought into it all. In fact, most of the song titles have been used before by other people. Holy Terror get a C minus for competence in spite of lack of originality.

On Nuclear Assault's new LP, *Survive* (IRS Metal, 70 Universal City Plaza, Universal City, CA) they cover "Good Times Bad Times." Seeing as it's the last cut on the album, one would tend to dismiss it as a throwaway, last minute burst of studio craziness, but since virtually every metal album released on I.R.S. these days has one goofy cover version on it, we're starting to suspect it's some kind of conspiracy or plot going on. And "Good Times, Bad Times," you ask? Well, the drummer knows his part, but I bet he's using two bass drum pedals, which is kind of like winning a bicycle race on a motorized tricycle, or writing the answers on the desk before the test starts, or sending thirty-year-old "amateurs" to Seoul to play basketball against nineteen-year-olds.

Assassin's *Interstellar Experience* (Steam Hammer Records, 101 Frederick Ave, Bellmore, NY 11710) spotlights heavy metal music with a sense of humor. These five thrashers from Dusseldorf sing in unintentionally funny European accents as they describe their search for the ultimate junk food with the same passion and rage that bands like Holy Terror use to try and scare parents; it's as if a trip to Time Saver were the Ride of the Valkyries or a Nordic Viking Quest for one's ancestor's grave site, and not just a midnight munchie run. The instrumentals and the musicianship in general proves once again that when it comes to thrash metal, the Europeans really know what they are doing when they plug into those stacks of American Marshall amplifiers.

Moving back in to the mainstream of non-mainstream music, we encounter the Bollock Brothers, whose *Prophecies of Nostradamus* album (Blue Turtle/SPV records, 101 Frederick Ave., Bellmore, NY 11710) is a strange bird indeed. Does the world need another remake of "Magic Carpet Ride?" Keep in mind that these guys were the guys who did their landmark highly collectible early LP *Never Mind the Sex Pistols Here's the Bollock Brothers* featuring the entire Sex Pistols songbook rerecorded with disco instrumentation.

In an exciting bit of Music Biz Buzz for those who follow these sorts of things, Creation Records, one of Eng-

land's finest and most elegant new indie labels, has signed a licensing deal for the U.S. with Relativity Records. In the first package to be released in the U.S. we found the new LP by The Felt, whose wistful, Lou Reed style of pop has won many fans and followers on both sides of the big pond. Unfortunately, on *The Pictorial Jackson Review* the entire second side is wasted away on two extremely tedious New Age piano pieces that have no business

window at NOCCA and hear the *real thing* rather than hear some art-school dropout on the dole try and impersonate his favorite Herbie Hancock record. If you like the Felt, you're probably already used to paying an arm and a leg for their import singles, so you won't mind shucking out nine bucks for a mere nineteen minutes of listenable music.

Finally, we come to *Flying Home*, the album by The Terry Gibbs Dream Band recently reissued by Contemporary Records (Tenth and Parker, Berkeley, CA 94710). Me, I just love live jazz albums where the audience is real vocal and clap and howl along with the music to show their appreciation of the players. This live LP, recorded two years before Gibbs won "Best New Big Band Star" award from *down beat* magazine in 1962, contains several five-star moments when the music just spills over and the audience simply goes nuts. I popped a tape in at a party recently, and within ten minutes, consciously or not, *everybody* in the room was either snapping their fingers or tapping their feet or bobbing their head in time with the beat, a phenomenon I have witnessed so prominently only twice before; once, when a professor cued up Duke Ellington's "Diminuendo and Crescendo in Blue" at the end of a History of Jazz final exam and nearly brought the house down, and once again later at a pool party when the needle hit the wax on an old Guitar Slim album somebody had lying around. ●

... Here in New Orleans I can stand outside an open window at NOCCA and hear the real thing rather than some art school dropout on the dole try to impersonate Herbie Hancock...

being on tape anywhere. I'm sure it will get better reviews in other parts of the country, and in England I bet it goes over really well, but here in New Orleans I can walk two blocks over to Perrier Street and stand outside an open



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Taping Allowed

ROIR's Neil Cooper tells how a record company can live by cassettes alone.

BY SHEPARD SAMUELS

One of the most adventurous record companies of the decade, Reachout International Records (RIOR) hasn't released one piece of vinyl and isn't even likely to. Yet with a roster of artists including such diverse luminaries as Lydia Lunch, Nico, the Bad Brains, Television, New York Dolls, Adrian Sherwood, Sister Breeze and Black Uhuru in its cassette-only catalogue, ROIR has established itself on the cutting edge of the myriad musical styles that define the 1980s. As interesting as the label's releases is ROIR's founder and helmsman, Neil Cooper. Cooper is a corn cob pipe smoking New Yorker in his late 50s who would be an excellent candidate for *Sixty Minutes* if CBS gave him the whole program. Cooper's business background includes booking artists Tito Puente and Prez Prado, managing Charles Mingus and Warren Beatty, minting proof set coins as Crown Agent for Haile Selassie in Ethiopia, acting as curator for Nelson Rockefeller's art collection and paying Madonna Ciccone under a hundred dollars for playing at his New York City club, The '80s. The following are excerpts from

an interview with Neil Cooper during last May's NAIRD convention.

Wavelength: How did you come to start ROIR in 1981? Did you foresee the growth of the popularity of cassettes to the point where they now outsell vinyl by more than two to one?

Cooper: No. I had anticipated starting ROIR as a regular vinyl record company for new wave music. When I first approached the bands playing at the '80s, Lydia Lunch and 8 Eyed Spy, the Bush Tetras, James Chance and Suicide to do vinyl recordings they were very hesitant. The groups looked at a vinyl recording as a commitment to a long-term career with a major label. I had no credibility as a producer. I had heard cassette-only releases coming out of England by David Bowie and Bow Wow Wow. I decided I'm not going to do vinyl. So I reapproached the bands who loved the idea of releasing cassettes and thought they'd be fun. The bands could even do the cover artwork if they wanted. I paid them advances and took none of the artist's publishing interest.

We started releasing in April 1981 and Sony Walkmans came to New York

that June. I had seen that turntables were not selling well but that ghetto blasters and cassette decks were. I felt cassettes would become a popular format but I didn't see them becoming predominant. The Walkman really made what I was doing very plausible.

What criteria do you use in choosing artists?

It's something that I love or I see a hole in the marketplace where I feel I should do something archival. Or I feel that the band deserves some exposure and will sell well even though I'm not crazy about the genre. I'm not wild about hardcore punk but we've released a lot of those artists. Our biggest seller is the Bad Brains by far. Now I'm leaning towards reggae, dub and American funk. I like the mixers, Adrian Sherwood's work, he's an authentic genius. He's the Gil Evans of reggae. I also like the Mad Professor and Black Uhuru. We're releasing Black Uhuru's *Positive* album in dub. [Note: *Positive Dub* just came out and is a dub milestone.] Certain moods require Augustus Pablo like certain moods required Miles Davis or Dizzy Gillespie. I prefer Adrian Sherwood because he's constantly changing what he's doing.

Do you get involved in the recording process?

I'm very uncomfortable in the studio. I find it very boring. But I do like mixing, editing and sequencing. Usually I buy or arrange for finished masters. I'm not asking for a hit song. We wouldn't know what to do with it because cassettes aren't going to get radio airplay. We've existed for over seven years with hardly any radio play but have substantial sales. It's a mystery to the industry. However, we do service between two and three hundred stations where we will get attention and service over a thousand print and fanzine reviewers.

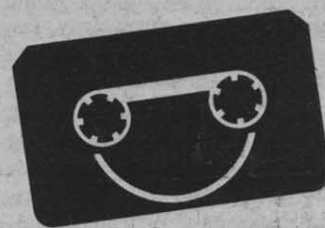
Why hasn't your label released any recordings by New Orleans artists?

The closest I've come to licensing New Orleans musicians were the Wild Magnolias' two albums on the French Barclay label. I've been trying for four years, but the management at Barclay keeps changing. The French are difficult. Even if you're willing to pay they insist you speak French. As to other New Orleans bands, their expectations

are very high if you come in from New York. Your local bands immediately see big dollars, which I can't offer, and my cassette format disenchant them. One of my favorite acts when I booked The '80s was Li'l Queenie, and I think Jessie Hill is godlike. So I'm still open to being approached by New Orleans artists.

What work did you do for Emperor Haile Selassie of Ethiopia? Did it have any effect on your dealings with reggae artists?

I was representing the Royal Mint of England which from 1965 to 1967 was engaged in setting up a mint in Addis Ababa. There was a real fear at the time that the Russians would try to take control of all the African concessions minting coins, issuing banknotes and stamps and passports. I met with the Emperor



about four times but worked directly with his nephew who also ran the Hertz Rental Agency in Addis Ababa. It was kind of surreal. Jamaican artists are a lot like New Orleans artists with their fear of rip offs and often unduly high expectations. I really wanted to sign up the Bad Brains. I had three or four contracts torn up by the Bad Brains. I represented Babylon to them until I brought out all the papers and photographs that I had of my work with Selassie. From that time on nothing I did was wrong; they signed the next contract.

How do you feel about DAT [digital audio tape]?

I've studied it a lot. I'd like to move my line to DAT because it would be more profitable. The format is very exciting. The key to me is whether DAT is going to be popular with the public, the way it's taken to the cassette format and compact disc. If I had to bet right now I'd say no. In Japan, sales of DAT hardware are only sixty percent of anticipated sales. It's expensive even for the Japanese. But I'm not worried about the copying issue. We've got a tough enough audience.

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Milton Nascimento
YAUARETE
CBS

Djavan
BIRD OF PARADISE
CBS

Simone
VICIO
CBS

Brasil. Sensuous music from another place, but a place similar in many ways to New Orleans. The Japanese have a major community in Brasil. Sony bought CBS. Now CBS is releasing three albums of Brazilian music with only one having three cuts in English. Will America buy Portuguese from the Japanese? It's doubtful, but stay tuned.

Listening to top 40 pop, with the notable exception of rapping, the lyrics are throw-aways. America seems not to care what a song says in English or otherwise — then too, even some of the rapping stuff is out the box, like this new "jungle rap piece" that my daughter turned me on to: "Watch out for that three," Kiini (my daughter) said, "I know it's silly, but I like it. It's fun." Anyway, there's not much craft in today's lyrics in English, so when it comes to listening to poetry in Portuguese (and most of these new Brazilian songs are poetry), I doubt any of this will ever go Billboard platinum even though all three artists sell platinum in Brasil. What a shame. This is the most mature pop music in the western hemisphere.

Husky voiced Simone could make it on any easy listening station that is the least bit adventurous. Like a morning dove, she coos, her sound leaving "marks of love upon our sheets / Our best memories." From duets with composer/pianist Carlos

Tom Jobim and guitarist Oscar Castro Neves, to lush string arrangements of romantic songs by leading Brazilian composers this is an album for lovers and quiet times.

Djavan, on the other hand, is up to stronger stuff in addition to romance (Simone records one of his songs). He is full of gay irony, delights in contradictions and is maybe what Prince will be like once Prince passes through his turbulent adolescence (if he ever does). Djavan's vocal qualities recall Al Jarreau, but he is his own man. The English language title cut is a good song with the proper backbeat and strong bass line to make an impression in today's pop market. However, another English language song displays more of Djavan's sensibility. "Miss Susanna" is a little sly piece of tongue in cheek insolence about a slave unsuccessfully resisting seduction by the slavemaster's daughter: "Miss susanna please / Think of what you're saying / Seeing you this way / I feel I must obey / No matter what becomes of me. . . If the word gets out / There will be no doubt / They will hang me high / In the moonless sky." Of the trio this album is the easiest for America to handle precisely because the music is upbeat and danceable; the lyrics suggest illicit love, intimate taboos (miscegenation is all over the record); and, Djavan sings very well, with, at appropriate moments, a romantic quiver in his voice.

Nevertheless, Milton Nascimento is the man. His voice is an instrument — Coltrane's passion is his cousin. Even when you don't understand a word that he says, his music and lyrics enchant. Reading the translations (a couple of songs are partially in English) I am astounded by his sensitivity and strength. In addition to his poetic talents of the highest order, Nascimento crafts magical music, melodies which curve like the ocean sky on a clear calm summer day, modulations of green and blue, hope and sadness coupled into one human cry of love



The New Orleans Ragtime Orchestra

and suffering. In addition to a bevy of Brazilian musicians, cameo appearances by Herbie Hancock and Wayne Shorter are included.

"I am the sorrow of the Atlantic / planted on its Southern side. . . I am like any many / All I want is to know / If we can live / If it is possible to survive." Nascimento's palette is so broad, he paints in sweeps of color and rhythm, and carves songs into the mountainsides of human emotions. His is the patriotism of humanity rather than of governments, thus a tender anthem such as "Letter To The Republic" in which he says "I struggle, was beaten, suffered and learned / I sang, shouted, wept and smiled / I went out to dream my country / it was so good, I wasn't alone / and the town square was filled with joy / and the people were their own masters / all one voice of a single song. . . I can't get too comfortable / for I want this country to be a better place." But then he explains it all best when he sings "there are songs and there are moments / when the voice comes from deep within / and I don't know if it's from sadness / or when I'm full of joy / I just know that there

are moments / that create a union with a song / the making of this marriage / is what I live for."

— Kalamu ya Salaam

The New Orleans Ragtime Orchestra THE NEW ORLEANS RAGTIME ORCHESTRA GHB Records 210

If you're attuned to ragtime, there are several reasons to purchase this album: these guys are almost impossible to hear live, outside of Jazz Fest; this is the group's first album in several years; there's very little orchestral ragtime produced on record these days and almost no music so evocative of turn-of-the-century America. Add liner notes by the always super-informed Butch Thompson and the presence of octogenarian fiddler William Russell (recently profiled in the *Village Voice*) and you have an LP not to be missed by devotees of proto-jazz.

— Tom McDermott

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Crash Palace
Thursday 4
Backsliders
Friday 5
Tango Bravo
Saturday 6
Shot Down
in Equador, Jr.
Sunday 7, 28
Jim Breaux
Monday 8
Bar-B-Q Killers
Tuesday 9, 23, 30
Cajun Fiddler Band
w/ Pierre Descant
Wednesday 10
Tea Bags
Thursday 11
Venus & the Idiots
Friday 12
Overhang
Saturday 13, 27
Les Freres Michot
Sunday 14
Mamou Playboys
Monday 15
Half-Life
Tuesday 16
The Kingsnakes
Wednesday 17
Bones Blues Explosion
Thursday 18
Tango Bravo
Friday 19
The Songdogs
Saturday 20
J. Monque'd
Blues Band
Monday 22
Ice-9
Wednesday 24
Overhang
Thursday 25
The Beat Doctors
(formerly Oogum Boogum)
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AUGUST LISTINGS

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concerts

Monday 1

Hardcore, metal... whatever you call it — here it is! D.R.I. Kreator, and Holy Terror at Storyville, 1104 Decatur.



Tuesday 2

Circle Jerks headline night two of the thrash parade. With Seven Seconds at Tipitina's. **Iron Maiden** and Ace Frehley's Comet stop at the Lakefront Arena. **UB40** play at the Zoo.

Wednesday 3

The Blasters want you to check them out at Tipitina's, 501 Napoleon.

Thursday 4

Jason and the Scorchers heat up Jimmy's music club. Show starts at 10.

Friday 5

Benny Wallace plays jazz at Snug Harbor, 949-0696. **Tiffany**, the sixteen-year-old girl wonder, invites the kids to UNO's Arena. A Parent's Room will be provided.

Saturday 6

DOPE Jam. Kool Moe Dee, Eric B., and more at the Municipal Auditorium, 522-0592.

Sunday 7

AC/DC and **White Lion** plug in at the UNO Lakefront Arena.

Monday 8

Milton Nascimento sings Brazilian jazz at Tipitina's. **Bar-B-Q Killers**, from Athens, GA, come to Muddy Waters.

Wednesday 10

The Tea Bags play not-so-serious folk at Muddy Waters. The band changes all the time, so if you haven't seen 'em lately, you haven't seen 'em.

Thursday 11

Hall and Oates grace the UNO Lakefront Arena, 888-8181.

Tuesday 16

Harry Connick, Jr. comes home to thrill Republicans and locals alike. Tipitina's.

Thursday 18

Apathetics and the **Headless Marines** play at the Rock 'n' Dot in Metairie.

Friday 19

Dash Rip Rock are performing my last night in New Orleans. I'll be at 8200 Willow, how 'bout you?

The Neville Brothers play Friday and Saturday at Tip's.

Tuesday 23

Wow! Peter Murphy, the Church, and Tom Verlaine perform at the Orpheum Theatre. Phone Ticketmaster for your tickets to college radio heaven.

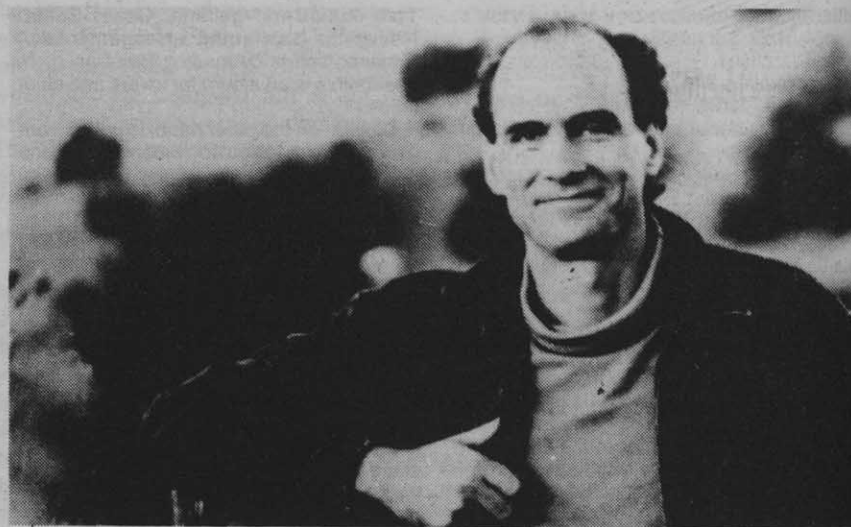
James Taylor sings at the Zoo.

Sunday 28

Budweiser Superfest. Earth, Wind and Fire perform with Freddie Jackson, Teena Marie, and Al B Sure at the Superdome.

Monday 29

Icelandic pop group the Sugar Cubes perform on the TUL box. They are broadcast live on WTUL as they play at Tipitina's.



The durable James Taylor plays his own style of "Fire and Rain" at the Zoo on Tuesday the 23rd at 8 p.m.

festivals

Friday 5

through Sunday 7

Mandeville Seafood

Festival. This 10th annual party in Fountainbleau Park offers food and fun just outside the city. Phone (504) 626-9357.

Water Festival. Even with the drought, the fourth annual Lake Charles festival will continue! Boat races, food, music, and water sports will be offered at the Civic Center on Lakeshore Drive in Lake Charles. (318) 477-9627.

Monday 15

through Thursday 18

Republican Festival. This party goes on at the Superdome, although there are events open to the public outside the dome and around the city. Fun includes speeches and/or protests, elephant watching, and more.

Thursday 18

through Sunday 21

Delcambre Shrimp Festival. To get to this party take Highway 90 North until it's time to head west on 14, which will take you all the way to the fun. Music includes Jeff Dugan, the Fenders, and Cocodrie. (318) 685-4470.

Saturday 27,

Sunday 28

Lafayette offers two celebrations: the Louisiana Honey Festival and the Bal de Maison. Phone (318) 363-4008 to plan your trip.

random diversions

Saturday 6

Cajun musicians are invited to audition for the Musiciens Du Bal at the Acadian Village in Lafayette. Other auditions will be held later in the week, so if you've got an accordion, fiddle and triangle, call (318) 981-2489.

Worried about salt water? Learn details from the Nature and Science Center. Call 246-7827 for information on their wildlife lectures and survival courses.

Sunday 7

Poet Ken Fontenot reads his own works at the Maple Leaf, 8316 Oak, 3 p.m.

Thursday 11

Free Art! Yes, the New Orleans Museum is open to the public each Thursday for free! Head out to City Park for a picnic and some art!

Sunday 14

Dull Dull Dull. Bored with tourists, conventions, work or play? So bored you are good at it? Come to the annual dull poetry reading! Anyone can read, as long as it's dull. Maple Leaf.

Sunday 21

William Saroyan turns 80. Celebrate with poetry read by Everette Maddox and Don Brady.

Saturday 27

Continents in Collision is the theme of a program at the Science Center. Phone 246-7827.

Sunday 28

Songwriter Sunday returns with Troy Adams, Les Kerr and Peter McGowin spicing up the Maple Leaf poetry readings at 3 p.m.

Live Music

downtown

Absinthe Bar, 400 Bourbon, 525-8108. Tuesday through Saturday at 9:30: Bryan Lee & the Jump Street Five. Friday and Saturday from 5-9 and Monday and Sunday at 8:00: Marva Wright. **Absolute Bar and Grill**, 5300 Tchoupitoulas, 899-7008. Tuesday through Saturday: piano by Walter Lois, from 6 to 10 p.m.

Autocrat's Club, 1725 St. Bernard Avenue, Midcity, 945-9642. Music on weekends at 10 p.m. includes High Voltage and the A.F.B.

Bayard's Jazz Alley, 701 Bourbon, 524-9200. The Unlimited Jazz group play dixieland from 8 p.m. every night.

Bayou Bar, Pontchartrain Hotel, 2031 St. Charles, 524-0581. Piano music Wednesday through Saturday includes Chris Saunders from 8 to 12 and Janice Medlock from 5 to 8 p.m. Music seven nights a week from 8 to midnight, including the Laissez Faire Cajun Band.

Bertha's Bon Ton

Lounge, 1616 Basin Street, 523-7081. Sundays: Willie West and Airwave, featuring Bobby Love and Angelo Nocentelli.

Blue Crystal, 1100 Decatur. Live music on weekends, including acoustic acts.

Blue Room, in the Fairmont Hotel, 529-7111. Phone 529-4744 for reservations. Through Wednesday 24: the Johnny Otis Show. Opening Thursday 25: Norma Lewis and the Rhythm and Blues Orchestra.



BY KATHY HARR

Bottle Top, Atop the Jackson Brewery, Decatur St., 524-8429. Saturdays and Sundays, 3 to 7: Geaux-T Jazz Band. Fridays: the Backsliders play rhythm and blues 5 to 8 p.m.

Brew House, Jackson Brewery, Decatur St., 525-9843. Louisiana Lightning, oldies and hits, Sunday afternoons.

Cafe Banquette, 3445 Prytania, 891-2227, is now having live music. Phone for their complete schedule. Thursdays: modern music from 9 to 2. Fridays: Bill Hugo from 5:30 to 9:30.

Cafe De La Ville, 95 French Market Place, 524-8106. This club has live music in the afternoons and on some weekends.

Cafe Panache, 200-Magazine, 522-2233. Fridays 5 to 8 p.m.: Elise sings popular songs and standards.

Cafe Shisa, 1011 Decatur, 561-8354. Pianists each night from 8 to 11 p.m., including Steven Marz on Mondays.

Cajun Crawfish House, 501 Bourbon, 529-4256. Cajun music most nights during and after dinner. Entertainers include the Laissez-faire Cajun Band and the Boogie Boys.

Carousel Lounge, 214 Royal, 466-9142. Tuesday through Saturday: Janice Medlock at 9:30 p.m.

Clarion Hotel, 1500 Canal, 522-4500. Tuesdays through Saturdays: Willie Tee, on the Terrace Court, 7 p.m. to midnight.

The Club, 1701 St. Bernard Ave., 947-9334. Fridays and Saturdays: Willie West and Airwave.

Creole Queen, Poydras Street Wharf, 524-0814. Cruises nightly 8 to 10 p.m., with Andrew Hall's Society Jazz Band.

Crescent City Jazz Hall, 739 Conti, 524-6495. Traditional jazz as New Orleans gave it to the world. Sets Thursday through Sunday.

Fairmont Court, in the Fairmont Hotel, 529-7111. Mondays through Saturdays: Sam Adams at 9:30 p.m.

Famous Door, 339 Bourbon, 522-7626. Piano in the afternoons by Tim Weller.

Feelings, 2600 Chartres, 945-2222. Piano Friday and Saturday at 7:30. Cynthia Chien is a frequent player.

Pete Fountain's, in the Hilton Hotel, Canal Street, 523-4374. Pete Fountain and his band nightly at 10; one show only, reservations recommended.

Fritzel's, 733 Bourbon, 561-0432. Fridays and Saturdays: Chris Burke.

La Gauloise, in the Hotel Meridien, 614 Canal, 525-6000. The Creole Rice Jazz Trio, 11 a.m. to 3 p.m. on Sundays.

Gazebo, 1018 Decatur, 522-0862. Ragtime piano Monday through Saturday 7 to 11 p.m. Sundays and Tuesday from 6 to 10: Jan Reeks.

Grapevine, 331 Decatur, 528-3001. Grape Jelly play jazz here often. Weekends: Chris Saunders plays jazz, blues and swing from 3 to 6.

Hilton Hotel, Canal St. at the river, 584-3840. In Le Cafe Bromeliad: Sundays there is a champagne brunch with the Placide Adams Dixieland Jazz Band. In Kabby's: Sundays from 10 to 2 p.m. a jazz brunch with Tim Laughlin's Jazz Quartet. In the French Garden Bar: Banu Gibson plays Tuesdays through Saturdays from 10 p.m. to midnight, and Saturdays til 1 a.m. In Winston's: The Allan White Trio performs Thursday through Saturday from 7 to 10. In the English Bar: Alan White's Trio performs 4 to 7 p.m. Thursday through Saturday.

Holiday Inn Crown Plaza, 333 Poydras, 525-9444. Pianist Tom McDermott plays each Tuesday through Friday from 4:30 to 8:30.

Hotel Intercontinental, 444 St. Charles, 525-5566. Each day in the hotel's Lobby Lounge Judy Duggan performs on the piano until 11 p.m.

Hyatt Hotel, 500 Poydras, 561-1234. Top of the Dome: Sunday brunch with Jeff Boudreaux's jazz quartet. Mint Julep Lounge: Evenings on weeknights: pianist Tim Boatman.

J.B. Rivers, in the Riverwalk, 529-5810. Live music on most weekends, starting with "Jazz at 5" on Fridays.

Krazy Korner, 734 St. Peter, 581-4241. Live music some evenings in the front of this French Quarter nightspot, while there is a disco in the back portion of the bar. Monday through Saturday: Jean Duval and the Foundation Band from 8 p.m.

Le Jardin Restaurant, 100 Iberville Street, 566-7006. Monday through Saturday: piano from 3 to 6 during afternoon tea.

Lafitte's Blacksmith Shop, 941 Bourbon, 523-0066. Every night: Miss Lilly sings showtunes and relaxing old hits from 10 p.m.

Landmark Hotel, 541 Bourbon, 524-7611.

Piano music every night from 4 p.m. until after midnight. Players include Mike Bunis, Bob Sloane and Mike Carter.

Mahogany Hall, 309 Bourbon, 525-5595. Music every day, including the Mahogany Stompers in the afternoons and either the Dukes of Dixieland or Johnny Horn's Jazz Giants from 9 p.m. Also, Banu Gibson plays all Sundays at 9 p.m.

Le Moyne's Landing, in Spanish Plaza on the River, 246-6544. Local talent featured each Friday and Saturday, usually in the afternoon or evening. Also, each Sunday Heart and Soul play from 2 to 6 p.m.

Maison Bourbon, 641 Bourbon, 522-8818. Sundays through Fridays 2:30 to 7: Bob French and the original Tuxedo Jazz Band. Tuesdays, Wednesday, Thursdays, and Sundays from 7 to midnight: Wallace Davenport. Roy Liberto also plays here, including Saturday mornings and Mondays from 7 to midnight.

Marie Laveau's, 329 Decatur, 525-9655. Chris Saunders plays piano Sunday and Monday from 7:30. He also sings standards. Check the comedy listings, too.

Mediterranean Cafe, 1000 Decatur St., 523-2302. Saturdays and Sundays: Young Tuxedo Jazz Band from 2 to 7 p.m. Also, weekdays from 11 to 3 and 6 to 11: the Duke plays with a saxophonist.

Meridien Hotel, 614 Canal, 525-6500. Tuesday through Saturday: Joel Simpson plays piano from 7 to 11 p.m.

New Victoria Station, 111 Iberville, 523-7793. Wednesday through Sunday: John Denone plays oldies on the piano from 8 p.m. to 2 a.m.

Old Opera House, 601 Bourbon, 522-3265. Thursday through Sunday: Dixie plays 2 to 8 p.m., followed by the Connection Band, 8 to close.

Chris Owens, Bourbon at St. Louis, 523-6400. Ms. Owens performs her tasteful but risqué act at 10 and midnight, Monday through Saturday.

Papa Joe's Music Bar, 600 Bourbon, 529-1728. Tuesday through Sunday: entertainment from 2 p.m. to 2 a.m. Most groups play oldies or blues. Music is also featured Mondays from 6 p.m. to midnight. Bands include Royal Flush, the Scrapers, and Yesterday.

Preservation Hall, 726 St. Peter, 523-8939. Sundays: Harold Dejan and the Olympia Brass Band. Mondays and Thursdays: Wendel Brunious' Band. Tuesdays and Fridays: Kid Sheik Colar. Wednesdays and Saturdays: The Humphrey Brothers.



Milton Nascimento, Brazilian lyricist / songwriter / multi-instrumentalist of the highest order. A rare musical event not to be missed. Monday, August 8 at Tip's.

WAVELENGTH BACK ISSUES

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- ☐ No. 11 R'n'R Special Section, King Floyd, Festivals Acadiens, Lois Dejean, Peter Tosh
- ☐ No. 14 Mr. Google Eyes, Henry Butler, Chief Pete of the Black Eagles, the AFO Story, New Orleans Band Guide
- ☐ No. 16 Al Johnson, Bourre, Marching Bands, the state of rock in New Orleans, Jonkonnu Festivals, Blue Vipers
- ☐ No. 20 Texas Bands, Bo Diddley, the Aubry Twins, Mason Ruffner, Mathilda Jones, Red Beans and Rice Revue
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- ☐ No. 23 Zachary Richard, Floyd Soileau, Boogie Bill Webb, Festivals Acadiens, Storyville Stompers
- ☐ No. 24 George Schmidt, Slim's Y Ki Ki, Ellis Marsalis, the Models, Allegra
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WAVELENGTH, P.O. Box 15667, New Orleans, LA 70175.

Rascal's Brewhouse Cafe, in the Jackson Brewery, 581-4404. Sunday: live music in the evenings, mostly oldies and hits.

Retreat Lounge, 3900 Tulane, 486-5541. Tuesday through Saturday: Sammy James on guitar and keyboard from 9 to close.

Royal Sonesta Hotel, 300 Bourbon, 586-0300. Tuesday through Saturday: Spanish guitar by Francisco Ramirez in the Mystick Den.

Ryan's 500 Club, 441 Bourbon, 566-1507. Tuesday through Saturday: Innisfree from 9 p.m. Sundays and Mondays: Dixie Flower.

Seaport Cafe and Bar, 568-0981. Tuesday through Saturday: the Dixie trio plays from 8 to midnight.

Shadeau's, 1838 Canal, 561-5666. This club, which doubles as an art gallery, occasionally has live music. Call for details.

Snug Harbor, 626 Frenchmen, 949-0696. Mondays: Charmaine Neville, Amasa Miller, and Reggie Houston. Wednesdays: the George French Band. Thursdays: Charmaine, Amasa, and Reggie play New Orleans style. Friday 5: Benny Wallace. Saturday 6: Marva Wright. Saturday 13: Charmaine Neville, Amasa Miller, Reggie Houston. Saturday 20: Charmaine, Amasa, Reggie. Sunday 21: Charmaine, Amasa, and Reggie. Friday 26: Charmaine Neville again plays with friends Amasa Miller and Reggie Houston. Snug Harbor has jazz and New Orleans favorites almost every night.

Steamboat Natchez, Canal Street Dock, 588-8777. Cruises each night at 6:30. The Original Crescent City Jazz Band plays on each two hour ride.

Storyville Jazz Hall, 1104 Decatur, 525-8199. The Decatur Street Band performs most week-nights 8:30 p.m. Through Friday 19: Luther Kent plays each night from 11 p.m. Monday 1: Dirty Rotten Imbecils perform with Kreator and Holy Terror. Sunday 14: the Dick Nixons. Saturday 20: Casa Samba. Sunday 21: Jimmy Ballero and the Renegades, 9 p.m. Saturday 27: Luther Kent. Sunday 28: Jimmy Ballero. Saturdays Storyville also features the LeBlanc Brothers Cajun group from 1 p.m. Call the club for more information.

Sugar House Bar, 315 Julia, 525-1993. Monday through Friday: the LCB Trio and Tara perform from 7 to 10 p.m.

Tropical Isle, 738 Toulouse, 523-9492. Sundays and Mondays: Frank Faust from 11:30 p.m. Tuesday through Saturday: Al Miller and Late as Usual from 11 to 4 a.m.

A Touch of Class, 3801 Frenchmen, 948-6766. Wednesday from 10 p.m. to 2 a.m. and Sunday from 7 to 11 p.m.: Porgy Jones Quintet with Al "Shine" Robinson.

Windsor Court Grill Room, 300 Gravier, 523-6000. In Le Salon, Wednesday through Saturday: The Windsor Court Chamber Ensemble, 2 to 5 p.m.; Marci Noonan plays piano 5 to 8 p.m. In the Grill Bar, Tuesday through Saturday: jazz pianist Sandy Hinderlie plays from 7:30 to 11 p.m. The Grill Bar also offers music during Sunday brunch.

uptown

Benny's Bar, 738 Valence, corner of Camp, 895-9405. Free music almost every night at this uptown neighborhood bar. The place is always packed as people flock to see local blues, rock, reggae, or R&B. Call first, but check it out!

Carrollton Station, 8140 Willow, 865-9190. Live music some weekends. Every Sunday is Hoot Night.

Eiffel Tower, 2040 St. Charles, 524-2555. Thursdays and Saturdays: Sid Norris on piano

from 9 to close. Fridays: dinner dancing with Ed Louis's orchestra from 9 to midnight.

Flagon's Wine Bar, 3222 Magazine, 896-6471. Jazz Brunch on Sundays from 11:30 to 3 p.m., with Tara Bailey replacing vacationing Charmaine Neville until the last week of the month.

Glass House, 2519 Saratoga, 895-9279. Thursdays: Rebirth play at 11 p.m.

Jimmy's Music Club, 8200 Willow, 861-8200. One of New Orleans' few rock oriented clubs. Call the concert line at 861-8200 for an update. See Jimmy's ad in this section. Tuesday 2: Four for Nothing. Wednesday 3: Half-Life. Thursday 4: Jason and the Scorchers. Friday 5: Divine Culture. Wednesday 10: Love Groovy. Friday 12: Four for Nothing. Saturday 13: Rocktress. Tuesday 16: Odd Fellows Rest. Wednesday 17: Infinity. Thursday 18: The Dick Nixons. Friday 19: Dash Rip Rock. Saturday 20: Metal Rose. Wednesday 24: Love Groovy. Thursday 25: Cyril Neville and the Uptown Allstars. Friday 26: Song Dogs.

Madigans's, 801 S. Carrollton, 866-9455. John Rankin plays most Sundays, from 8 p.m. John Mooney also appears sometimes.

Maple Leaf, 8316 Oak Street, 866-LEAF. This bar features music with a New Orleans flavor every night. Most shows start around 10 p.m. Wednesday 3: N.O.B.D. play blues. Other Wednesdays: FiléCajun Band. Monday 8: Grandsons of the Pioneers. Friday 12: Rockin' Dopsie. Friday 19: Rockin' Dopsie. Saturday 13: Troy Turner and Third Gear. Saturday 20: Song Dogs.

Muddy Waters, 8301 Oak, 866-7174. This renovated bar plans to have live music as often as possible. Monday 1: Infinity. Tuesday 2: Tragic Mulato, Johnny Hash and Graveyard Rodeo. Wednesday 3: Crash Palace. Thursday 4: Backsliders. Friday 5: Tango Bravo. Saturday 6: Shot Down in Ecuador, Jr. Sunday 17: Jim Breaux plays Hank Williams. Monday 8: Athens band the Bar-B-Q Killers. Tuesday 9: Cajun fiddle with Paul Descant. Wednesday 10: the Tea Bags. Thursday 11: Venus & the Idiots. Friday 12: Overhand. Saturday 13: Les Freres Michot. Sunday 14: Mamou Playboys. Monday 15, Tuesday 16: Kingsnakes. Wednesday 17: Bones



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Screamer, Fresh Young Minds, Oddfellow's Rest. Tuesday 9: Trakker and Frank Assunto. Wednesday 10: Race Bannon, Love Groovy. Thursday 11: the Tribe, Overhang. Friday 12: Odd Fellow's Rest, Fresh Young Minds, Johnny Hash. Saturday 13: Multiple Places, Concrete Buddha. Tuesday 16: Jetsons. Wednesday 17: Jet Screamer, Fresh Young Minds, Odd Fellow's Rest. Thursday 18: Apathetic and Headless Marines. Friday 19: A Hurricane Party with Invisible Tribe, Four for Nothing and Frank Assunto. Saturday 20: Tabula Rasa and Venus and the Idiots. Tuesday 23: Fresh Young Minds, Overhang. Wednesday 24: Voodoo Parade, Circle of Innocence. Friday 26: Jet Screamer. Saturday 27: Black Problem, Overdrive, Graveyard Rodeo. Tuesday 30: Black Problem, Frank Assunto. Wednesday 31: Nuclear Choir, Absolute Defense. Call 486-4549 for the rest of the month's schedule. Every Monday the Homeboys play and many of the regular musicians at the club jam with them, so check out this new scene while it's still hip.

Top of the Landmark (formerly Spinagins), 2601 Severn, in the Landmark Hotel, 888-9500. Fridays and Saturdays: Earl Stanley and the Stereos with Johnny Pineo, 9:30 to close. **Walt's**, 1535 Veterans, 835-5116. Thursdays: live music.

new orleans east

Beau Geste, 7011 Read Blvd., 242-9710. Live music weekend nights.
Billie's Silver Dollar Saloon, 8600 Chef Men-
teur, 242-8770. Wednesday, Friday, and Satur-
day: Russ Russell and the Rustlers from 10 to 2
a.m.
Bonterre, 9301 Lake Forest Blvd., 245-0183.
Fridays and Saturdays: Rockin Jerry and the
Spice of Life.
Harvey's, 8700 Lake Forest Blvd., 246-3543.
Wednesday, Friday, and Saturdays: Harvey,
Jesus, Ploche and Fire. Thursdays: rockin Jerry
and the Spice of Life.
Mike's After Hours, 10100 Morrison Road, 245-
1150. Mondays and Thursdays: music from 10
p.m. to 2 a.m.
Mr. C's Lounge, 6510 Morrison Road, 245-
8758. Music some weekends.
Old Post Office, 4000 Downman Road, 242-
9851. Old music for old folks. Most patrons are
over 60. Fridays: Larry plays oldies from 9 to 1
a.m. Saturdays: Versatile Sounds from 9 to 11.

Sunday Jazz Brunch

Arnaud's, 813 Bienville, 522-8767. Sam
Alcorn's Jazz Trio from 10 a.m. to 2 p.m.
Cafe Sbisa, 1011 Decatur, 561-8354. Piano
playing from 11 a.m. to 3 p.m.

For Further Information...

Besides the listings in each
month's *Wavelength*, other
fountains of information exist to
help satisfy even the most
ravenous appetite for live music,
and best of all, they're all just a
phone call away.

- 1) Maison Blanche Ticketmaster
/ Charge Line: 888-8181.
- 2) New Orleans Jazz and
Heritage Foundation, Inc. —
1025 N. Rampart, 522-4786.
Ticket office: 568-0251.
- 3) UNO Lakefront Arena Box
Office — 6801 Franklin Ave.,
286-7222.
- 4) WRNO Concert Information
Line: 260-9766.
- 5) Tulane University Concert
Productions: 865-5143.

Flagnons, 3222 Magazine, 895-6471. Tara Bailey
performs in place of regular Charmaine Neville
until the last Sunday in August, from 11 a.m. to
3 p.m.

La Gauloise, Meridian Hotel, 614 Canal, 527-
6712. The Creole Rice Jazz Quartet starts at
10:30 a.m.

La Tour Eiffel, 2040 St. Charles Ave., 524-
2555. Music from 10:30 a.m. to 3 p.m.

Mr. B's, 201 Royal, 523-2078. Dixieland jazz
with the Original Crescent City Jazz Band from
11 a.m. to 3 p.m.

Seb's, 600 Decatur, 522-1696. Warren Clark's
Trio is featured from 11 a.m. to 3 p.m.

Top of the Dome, Hyatt Regency, 500 Poydras,
561-1234. Jeff Boudreaux's Jazz Quartet. Call
for details.

The Veranda, Hotel Intercontinental, 444 St.
Charles Ave., 525-5566. The New Orleans Jazz
Band begins at 11 a.m.

coffeehouses

Aquarian Age, 1504 S.
Carrollton, 861-0783.
Weekend entertainment
and psychic counseling,
no kidding!

Borsodi's Coffee House,
5104 Freret, 895-9292.

Look for the big end of
the summer annual re-opening party! This pop-
ular hangout will be open August 1.

Cafe Brasil, 2100 Chartres, 947-9386. Just out-
side the French Quarter, this artsy hangout fea-
tures mellow music and displays local art.

Cafe Dell'Arte, 720 Dublin, 861-4227. This Eu-
ropean style place has peach colored walls and
features piano daily from 12:30 to 2, and Patrick
Kerber on guitar Monday nights at 8:30. Bart
Ramsey plays piano here often.

Cafe Kafi, 1818 Magazine, 525-0247. Fridays:
music videos you won't see on MTV, at 8 p.m.
Saturdays: Ikebana play fusion Flamenco at 10
p.m.. Sunday nights the cafe features foreign
movies at 6 p.m.

Penny Post Coffee House, 5100 Daneel. Lots of
herbal tea at this family oriented place. Folk
music every night ranging from fantastic protest
tunes to horrific Neil Young imitators. 8 p.m. to
11 p.m. yet open to midnight on weekends.

True Brew, 3133 Ponce de Leon, 947-3948.
Sundays: poetry from 4 to 6.

True Brew, 200 Julia Street, 524-8441. Satur-
day 6: guitarist Jim Pilgrim plays from 6 to 8
Thursday 11: Jim Pilgrim. Friday 12: Bob Reidy
sings from 6 to 8 p.m. Saturday 13: Anais.
Friday 19: Jim Pilgrim. Saturday 20: Anais. Sun-
day 21: Jim Pilgrim from 1 to 3 p.m. Thursday
25: Jim Pilgrim. Friday 26: Bob Reidy from 7 to
9. Saturday 27: Anais. Sunday 28: Jim Pilgrim.
Also, True Brew will feature one act plays
weekend nights in August, so call for the com-
plete schedule.

comedy

The Comedy Shoppe,
735 Bourbon, 523-7012.
Weekday shows are at
9:30. Friday and Satur-
day there are two shows:
8:45 and 10:45.

**Marie Laveau's Restau-
rant**, 329 Decatur Street,
525-9655. Friday and Saturday at 10 p.m.: The
Becky Allen Review.

Tricou House, 711 Bourbon, 525-8379. New
Orleans Lowdown Live, a one-hour comedy,
show, is now featured in this French Quarter
nightspot. The show stars Sidney Arroyo,
Pamela Marquis, and Robert W. Morre.

theatre

Bayou Dinner Theatre,
4040 Tulane Avenue,
486-4545. Perform-
ances are Thursday
through Sunday. *The
Play's the Thing*, by
Ferenc Molnar, adapted
by P.G. Wodehouse and directed by Stocker



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- 9—Fresh Young Minds
- 10—Love Groovy
- 11—Infinity
- 12—Four for Nothing
- 13—Rocktress
- 16—Odd Fellows Rest
- 17—Infinity
- 18—The Dick Nixons
- 19—Dash Rip Rock
- 20—Metal Rose
- 24—Love Groovy
- 25—Cyril Neville & The Uptown Allstars
- 26—Song Dogs
- 27—Judson Spence & John Thomas Griffith and Love Groovy
- 30—The Kingsnakes
- 31—Ice-9 and Regatta

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Fontelieu. Opening Thursday 11: *Arsenic and Old Lace*, directed by George Sanchez and starring George Kelly.

Le Petit Theatre, 616 St. Peter, 522-9958. Phone 566-0233 for information.

Rose Dinner Theatre, 201 Robert Street, Gretna, 367-5400. Shows are Thursday through Sunday. Dinner is before each show, so call for reservations. Through Sunday 14: *Pump Boys and Dinettes*, a musical comedy. Opening Friday 19: *My Husband's Wild Desires*.

Southern Repertory Theatre, 861-8163. Through Sunday 7: *The Importance of Being Earnest*, adapted to 1890s New Orleans.

The Toulouse Theatre, 523-1216. This may be your last chance to catch *Where the Girls Were*, the smash which began its run at the CAC over a year ago. If you're one of the few in New Orleans who has not seen this one twice, rush on down to the French Quarter any Thursday through Sunday night, but call first, because it often sells out!

Tulane University. Tulane Center Stage, 865-5106. Through Saturday 14: Joe Orton's *What the Butler Saw*. Also, Tuesday August 2 will be the last performance of *Pecos Bill*, done for children by the Patchwork Players.

cinema

Loyola Film Buifs Institute. Tuesday 2: *Rififi*, a 1955 French crime drama. Wednesday 3: *Taking Off*, a Milos Forman film. Thursday 4: *Salome*, with Rita Hayworth. Tuesday 9: *Bay of the Angels*. Wednesday 10: *Jassy*. Thursday 11: *Mr. Arkadin*, directed by Orson Welles. After Monday 15 the F.B.I. returns to the regular schedule, with two screenings each night. Call 865-3196 for your fall schedule!

Prytania Theatre, Prytania Street near Jefferson, uptown. Call 895-4513 for times. Monday 1 through Thursday 4: *Consuming Passions*. Opening Friday 5: *Wings of Desire*. Opening Friday 19: *Bellman and True*. Friday 26 through September 8: *Pascal's Island*.

galleries

A Gallery for Fine Photography, 5423 Magazine, 891-1002. Through Saturday 20: Marion Post Wolcott's photos of the south in the 1930s. Through September 30: W. Eugene Smith. The opening party is Saturday 13.

Academy Gallery, 5256 Magazine, 899-8111. Through Tuesday 16: a tenth anniversary show, featuring the best of gallery artists.

Arthur Roger Gallery, 893-5287. Through Sunday 21: Barry Bailey, David Bates, Dub Brock, Debbie Fleming Caffery, Clyde Connell, Jim DeWoody, James Drake, George Dureau, Lin Emery, Randy Ernst, Malou Flato, Ida Kohlmeier, Gene Koss, John Lawrence, Elemore Morgan, Jr., Francie Rich, Jim Richard, Steve Rucker, Allison Stewart, Steve Sweet, Terry Weldon, Edward Whiteman, Robert Gordy, and Richard Jolly.

Artistic Investments, 305 Royal, 528-9776. All month: rhythm and blues sculpture by Paul Wegner.

Artist's Showroom, 612 Dumaine, 566-7418. Hours are Monday through Saturday from 11 a.m. to 5:30 p.m.

Bergen Gallery, 703 Royal, 523-7882. Bergen also has a new gallery at 312 Royal. New work by New Orleans' artists on food, jazz, and other popular subjects with a local flavor.

Bienville Gallery, 1800 Hastings, 523-5889. Once Upon a Time in America is the exhibit of local talents.

Blue Crystal, 1135 Decatur. Opening Wednesday 10: Charles Lippy Norman's frenzied expressionism.

Carol Robinson Gallery, 4537 Magazine, 895-6130. Opening Saturday 13: a group show including raku by Lisa Jordy, paintings by Dave Goodman, marble by Beatrice Hill, clay by Gail Paradise, and paintings by Michael Chambers.

Cafe Katic, 1818 Magazine, 525-0247. A new show goes up at the end of each month. Opening party for the next show is Sunday 28. Fred Francois is displayed all August.

Carmen Llewellyn Gallery, 4537 Magazine, 891-5301. Gallery artists include Jack Gates, Amado Aquino, Helen Escovido, John Clemmer, Francisco Zuniga and Ismael Guarvado.

Circle Gallery, 316 Royal, 523-1350. Arts to Wear, an exhibit of jewelry by Erte, Victor Vasarely, Agam and Lebadang.

Dama Investments Art, 312 Royal Street, 523-1588. All month: Marilyn Tolley sculptures.

Davis Gallery, 3964 Magazine, 897-0780. Opening Saturday 13: Visual Politics, power symbols in African art.

Diane Genre, 603 Julia, 525-7270. Hours are Mondays, Wednesdays through Saturdays from 10:30 to 5 p.m. Opening Saturday 13: Japanese wood block prints.

Elizabeth-Alexander Gallery, 520 St. Philip, 523-2423. Gallery artists Bienvenue, Miller, Sage and Strelau.

Gallerie Simonne Stern, 518 Julia, 529-1118. Opening Saturday 18: a group show featuring work by Robert Warners, John Scott, Emery Clark, Douglas Bourgeois, James McGarrell, Richard Johnston, and Hasmig Vartanian.

Gasperi Folk Art Gallery, 831 St. Peter, 524-9373. Gallery artists show Tuesday through Saturday from 10 to 5, and Sundays from 1 to 5 p.m. They include David Butler, Clementine Hunter, and Rev. Howard Finster.

Hanson Gallery, 229 Royal, 566-0816. Monday 8 through Monday 22: Artists Accent America.

Historic New Orleans Collection, 533 Royal, 523-4662. All month an exhibition called *Fine Print: New Orleans Printing, 1764-1864* is free. Tuesday through Saturday from 10 to 5.

Leitmotif, 3814 Magazine, 891-7777. Hours are Tuesday through Saturday from 10 to 5. This month contemporary lighting and furniture by Miles, Corbusier, Noguchi, Aalto, and others are displayed.

LeMieux Galleries. This organization now has two galleries: 508 Pelican Avenue, Algiers Point, 361-1735, and 535 Julia Street, 529-3767, downtown. Gallery artists Eggart, Bercier, Garness, Keller, Trepangnier, Perrin, Sunseri, Pfitzer, Trevithick, and Rolston are displayed through September 18.

Live Art, 4207 Dumaine, 484-7245. Open every day except Sunday and Monday. This month features a photo exhibit of Guatemalan life by Andy Smith.

LSU Union Art Gallery, LSU Campus, Baton Rouge, 388-5117. Opening Wednesday 31, a traveling show from the Smithsonian entitled *Le Corbusier: A Process of Design*, which is a series of 19th century French architectural drawings.

Louisiana State Museums: The Cabildo, Jackson Square. Closed for restoration. **The Presbytere**, Jackson Square. Open Wednesday through Sunday.

The Mint, located at 400 Esplanade, houses exhibits on jazz and Mardi Gras. It is open Wednesday through Sunday from 10 to 5.

Myown Gallery, 631 Toulouse, 522-9369. Open every day from 9:30 to 6 p.m. Call the gallery for their August schedule.

New Orleans Museum of Art, City Park, 488-2631. The museum is free to the public on Thursdays. Through Tuesday 9: drawings of New Orleans in the 1960s by Walter Anderson. Through October: 65 paintings from the Frederick Weisman collection. This collection features the pop art works of David Hockney, Lichtenstein, and Warhol.

Nahan Galleries, 540 Royal, 524-8696. Gallery artists include Max Papart, Theo Tobiasse, James Coignard, Berthois-Rigad, Oscar de-mejo, and Helen Finch.

Phyllis Parun Studios, 2109 Decatur. Gallery hours now Monday through Friday from 1 to 4 p.m. Parun works in terracotta, bronze and gold.

Posselt-Baker Gallery, 822 St. Peter, 524-7252. Gallery artists include Michael Moya, Maliaika Favorite, Lenore Fried, Adolph Kronengold, Takeshi Yamada, Jim Sohr, and Michael Economos.

Res Nova, 440 Julia, 944-1115. Open Wednesday through Saturday from 10 a.m. to 6 p.m. Through September 31: a changing group exhibition featuring Vernon Fischer, Linda Adele Godine, Lynda Banglis, Casey Williams, and Gail Nathan.

Simms Fine Art, 827 Girod, 528-3008. Opening Wednesday 10: *The Elephant in Art*, an exhibit of Louisiana artists in honor of the Republican convention.

Still-Zinsel, 866 Camp Street, 588-9999. A group show by gallery artists Robert Landry, Douglas Brewster, Laura Brenholtz-Gipson and Mary Meyers.

Tilden-Foley, 4119 Magazine, 897-5300. Opening Saturday 13: a group show featuring Hunter Sooner, Adrien Anderson, Shirley Masinter, Gary Panter, Keith Sonier, Lynda Banglas, Randall Schmitt, Robert Schoen, Erik Orr, and Molly Mason.



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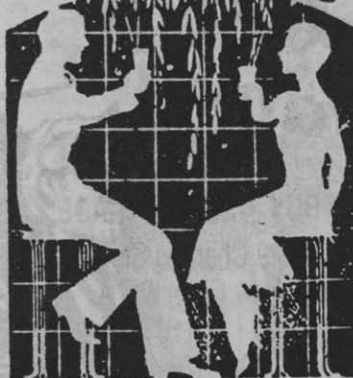
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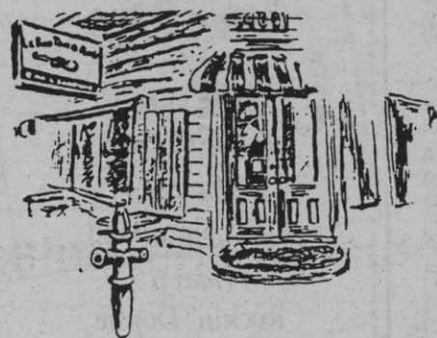
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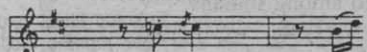
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God only knows what really happened when Rev. Jimmy Swaggart met Debra Murphree in Room 7 at the Travel Inn on Airline Highway.

As befits such a historic conclave, this meeting will inevitably inspire art. The first example we've been bombarded with is a 45 r.p.m. record by the Point (we assume it's pronounced "Purnt") Band, succinctly titled "New Orleans' Airline Highway: Where Jimmys Become Johns." (Point Records, Box 8851, Metairie, LA 70011).

According to composer Wayne Fauchaux's lyrics, Brother Jimmy's "short inspirational stay" at the Travel Inn went something like this:

He'll drink a soda,
She'll have a Scotch,
He says he'll pay her
Just to watch
Take all her clothes off
And touch herself —
Do you believe that?
Will anyone else?

©1988 Wayne Fauchaux. Appropriately, the Point Band's music is 18-wheeled country-rock, designed for the listening pleasure of gents who favor Stetsons, ski vests and chrome buckles, recycled from the rear differentials of Mack trucks. We imagine that if Brother Jimmy had not become a preacher or a professional entertainer (like his cousins, Jerry Lee Lewis and Mickey Gilley), he'd be out there, driving a big rig from coast to coast, hauling Korean TV sets and watermelons and disposable diapers. Taking little pills to stay awake. Conducting business with tattooed girls on Airline Highway. Wallowing in sin!

Trivia-ologists take heed: the best-known song about fleshly commerce in the Crescent City, "House of the Rising Sun," was once recorded by Bob Dylan, who subsequently recorded "Highway 61 Revisited" (Highway 61 and Airline Highway being one and the same) and even more subsequently, spent the night in a Gretna motel! And that's not all: Debra Murphree's agent is Bob Vernon, who also represents "Fats" Domino. And the co-author of "Jimmy Swaggart's Secret Sex Life"

THE TRUTH BROTHERS



UGLY AWFUL SIMPLE

(as published in *Penthouse* magazine) is Jason Berry, co-author of *Up From The Cradle of Jazz: New Orleans Music Since World War II*. Although it would make a great story, Jason is not related to Chuck Berry. Jason was last seen giving Phil Donahue the sordid low-down on homosexual priests in Acadiana.

Bob Vernon's nickname is "The Sound Doctor," no relation to the Beat Doctors, which is what Oogum Boogum has officially re-named itself. The rhythm physicians are bassist / vocalist David McGough, keyboardist / vocalist Brett Seidenberg, guitarist / vocalist Larry Peter and drummer Chris Lacinak. The Doctors have promised, swearing by the Hippocratic oath, that they will continue playing "Shut Up and Dance."

Light Years — that's a rock 'n' roll band and not a special kind of low-calorie mayonnaise or something — will release a 4-song EP in September or October. Johnny J has cut a new rendition of "Hound Dog" at Southlake Studio. Mr. J's version, we are told, "will make Brad Edelman smile." Hope so — we wouldn't want Brad Edelman frowning at us — especially if he didn't dig our cologne or the shape of our nose!

Recording this entire month at Southlake are the Radiators, a situation which has the other local bands and producers freaking-out because they can't book a minute in the place.

Carlo Ditta has been keeping his fingers busy preparing Danny Barker's solo album, *Save the Bones*, for September release.

We were all quite relieved to learn, via Bill Elder's televised exposé of Satanism in northshore parishes (as broadcast — twice — on WWL), that these Satanists, while dissecting innocent cows, and spray-painting pentacles on pine trees, listen to classical music. Guess that clears up the reputations of Robert Johnson, Ozzy Osbourne and Roxy Erickson!

The Chosen Four, a brass band of local origin and not a horror movie, and the Golden Starhunters, a Mardi Gras Indian tribe, were amongst the portable participants at the "1st International Festival of Street Music," held during July and August in London and Glasgow. Likewise parading were the Agona Swedru Kwanyaku brass band from Ghana, Valencia's Banda Democratica de Pedralba, a "Tuk" band from Barbados and a Rajasthan "monkey man."

We continue to be astounded by

some of the statistics we encounter concerning our native Mardi Gras Indians. *Newsweek* recently reported that the Golden Eagles are part of a "250 year-old" tradition — 100 year-old is more like it and thanks to Buffalo Bill, who arrived in New Orleans with his "Wild West Show." The costumes of Bill's Indians impressed the style-conscious blacks of New Orleans, who soon thereafter began designing their own copies. The idea of mystical union between oppressed native Indians and oppressed former slaves is largely mythical. Nobody wanted a union with the native Choctaws of Louisiana.

According to historian / artist John Chase, the Choctaws "never learned to wash; they were a dirty and vermin-ridden crowd. Their outstanding characteristic was laziness; in truth it is doubtful that the world ever knew a class of people of whom it can more correctly be said that they didn't give a damn."

"Whereas the traditional Indian warriors wore feathers in their hair, the Choctaw braves wore feathers around their waists, sticking out behind like tails. This matter of the location of feathers is strikingly symbolic of the degree to which the Choctaws has slipped among Indians."

Everyone, we suppose, is entitled to their personal, romantic vision. As the formerly-Mohawked Joe Strummer explained to Los Angeles' *Exposure* magazine this summer: "I come out of a culture that was completely borrowed from yours. Nothing had any importance to me except the Rolling Stones and they led us from '68 back into the Blues... straight back to Slim Harpo. When I was 16, Blues were king, we were drenched in Americana. I'm aware of the fact that I'm an English songwriter, but I realize when I do material for movies, I can just write from the perspective of a person on the planet. Y'know, I feel like Louisiana belongs to me just as much as it does to you."

In case there are any foreigners present who don't feel like they own Louisiana but would like to purchase a bit of the Pelican State, we've got a nice bridge to show you. Brand-new and it comes complete with its own security force. 10-4, baby! ●

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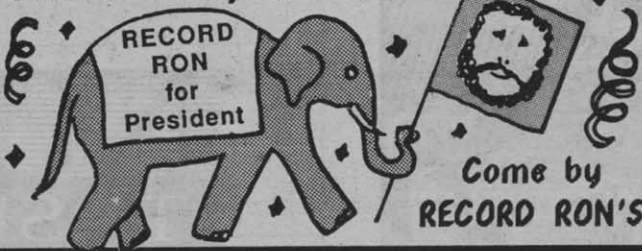
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